

THE MĀLAVIKĀGNIMITRA  
OF  
KĀLIDĀSA

THE  
MĀLA VIKĀGNIMITRA  
OF  
KĀLIDĀSA

CRITICALLY EDITED BY  
K. A. SUBRAMANIA IYER, M.A., (London)

WITH GENERAL INTRODUCTION BY  
DR. S. RADHAKRISHNAN



SAHITYA AKADEMI  
NEW DELHI.

First Edition : 1978

© SAHITYA AKADEMI, NEW DELHI

Rs. 15/-

*Copies available from :*

**SAHITYA AKADEMI,**

Rabindra Bhavan, New Delhi-110 001.

*Regional offices :*

**Madras-600 006, Calcutta-700 029 & Bombay-400 014.**

**PUBLISHED BY SAHITYA AKADEMI, NEW DELHI-1  
AND PRINTED AT KABEER PRINTING WORKS, MADRAS-5 AND  
RATHNAM PRESS, MADRAS-1.**

## **Table of Contents**

|                              |               |       |
|------------------------------|---------------|-------|
| 1. Preface                   | ...           | vii   |
| 2. Scheme of Transliteration | ...           | viii  |
| 3. General Introduction      | ...           | ix    |
| 4. Editor's Introduction     | ...           |       |
| (a) Critical apparatus       |               | xli   |
| (b) The sources              |               | xliii |
| (c) Kālidāsa's style         |               | xliv  |
| (d) Parallel presentations   | xlvi, liv, lv |       |
| (e) The commentaries         |               | lix   |
| 5. The text of the drama     | ...           | 1     |
| 6. Abbreviations             | ...           | 151   |
| 7. Brief Notes               | ...           | 155   |
| 8. Select Bibliography       | ...           | 229   |
| 9. Ślokaśūcī                 | ...           | 233   |
| 10. Subhāṣitaśūcī            | ...           | 237   |
| Errata                       | ...           | 241   |



## PREFACE

An edition of the *Mālavikāgnimitra* of Kālidāsa by me, to be published by the Sahitya Akademi, was announced many years ago. Accordingly, I started my work and the editing of the text of the drama was completed some time ago and the press copy was handed over by me to the Sahitya Akademi about the middle of 1972 and the printing began in 1973. The progress was rather slow and ultimately the press expressed their inability to complete the work. The result was that the work had to be handed over to another press late last year and it was only in 1977 that the printing of the text of the drama was completed. The printing of the preliminary material and of the notes and indices which usually follow the text still remained. The press could take up all that material only in the last quarter of 1977. However, one has to be thankful that the printing of the whole volume was at last completed and it is now in the hands of the public. All that now remains is the pleasant duty of thanking all those who helped in the publication of this drama. Needless to say that my first thanks go to all those libraries which lent me the manuscript of the *Mālavikāgnimitra* which was in their possession. The names of these libraries can be found in the Editor's Introduction. I must particularly thank Dr. V. Raghavan, formerly Professor of Sanskrit, University of Madras, for persuading Dr. Gauri Nath Shastri, the then Principal of the Calcutta Sanskrit College, to lend the manuscripts CS<sup>1</sup> and CS<sup>2</sup>. As CS<sup>2</sup> was in Bengali script, I am particularly grateful to Dr. N. M. Sen of the Dictionary Department of the Deccan College, Poona, for transcribing it into the Nāgari script. Many are the readings which I have adopted from this nāgari transcript of CS<sup>2</sup>, as my foot-notes testify. It was very kind of Dr. N. M. Sen to have spared so much time for transcribing a whole drama of Kālidāsa and thus help in this literary work sponsored by the Sahitya Akademi. I hope that this new edition of the first drama of Kālidāsa will stimulate interest in the study of the works of the premier classical poet of India.

Lucknow, }  
27—9—1977 }

K. A. SUBRAMANIA IYER.

## SCHEME OF TRANSLITERATION

|          |   |    |   |   |    |     |   |    |
|----------|---|----|---|---|----|-----|---|----|
| अ        | — | a  | ख | — | kh | घ   | — | dh |
| आ        | — | ā  | ग | — | g  | न   | — | n  |
| इ        | — | i  | घ | — | gh | प   | — | p  |
| ई        | — | ī  | ङ | — | ṅ  | फ   | — | ph |
| उ        | — | u  | च | — | o  | ब   | — | b  |
| ऊ        | — | ū  | छ | — | ch | भ   | — | bh |
| ऋ        | — | r̥ | ज | — | j  | म   | — | m  |
| ॠ        | — | r̄ | झ | — | jh | य   | — | y  |
| ऌ        | — | l̥ | ञ | — | ñ  | र   | — | r  |
| ॡ        | — | l̄ | ट | — | t  | ल   | — | l  |
| ए        | — | e  | ठ | — | th | व   | — | v  |
| ऐ        | — | ai | ड | — | ḍ  | श   | — | ś  |
| ओ        | — | o  | ढ | — | ḍh | ष   | — | ṣ  |
| औ        | — | au | ण | — | ṇ  | स   | — | s  |
| अनुस्वार | — | m̐ | त | — | t  | ह   | — | h  |
| विसर्ग   | — | ḥ  | थ | — | th | ज्ञ | — | jñ |
| क्       | — | k  | द | — | d  | क्ष | — | kṣ |

## GENERAL INTRODUCTION

Great classics of literature spring from profound depths in human experience. They come to us who live centuries later in vastly different conditions as the voice of our own experience. They release echoes within ourselves of what we never suspected was there. The deeper one goes into one's own experience facing destiny, fighting fate, or enjoying love, the more does one's experience have in common with the experiences of others in other climes and ages. The most unique is the most universal. The Dialogues of the Buddha or of Plato, the dramas of Sophocles, the plays of Shakespeare are both national and universal. The more profoundly they are rooted in historical traditions, the more uniquely do they know themselves and elicit powerful responses from others. There is a timeless and spaceless quality about great classics.

Kālidāsa is the great representative of India's spirit, grace and genius. The Indian national consciousness is the base from which his works grow. Kālidāsa has absorbed India's cultural heritage, made it his own, enriched it, given it universal scope and significance. Its spiritual direction, its intellectual amplitude, its artistic expressions, its political forms and economic arrangements, all find utterance in fresh, vital, shining phrases. We find in his works at their best a simple dignity of language, a precision of phrase, a classical taste, a cultivated judgment, an intense poetic sensibility and a fusion of thought and feeling. In his dramas, we find pathos, power, beauty, and great skill in the construction of plots and delineation of characters. He is at home in royal courts and on mountain tops, in happy homes and forest hermitages. He has a balanced outlook which enables him to deal sympatheti-

cally with men of high and low degree, fishermen, courtezans servants. These great qualities make his works belong to the literature of the world. Humanity recognises itself in them though they deal with Indian themes. In India Kālidāsa is recognised as the greatest poet and dramatist in Sanskrit literature. While once the poets were being counted, Kālidāsa as being the first occupied the last finger. But the ring-finger remained true to its name, *anāmikā*, nameless, since the second to Kālidāsa has not yet been found.<sup>1</sup>

### Date

Tradition associates Kālidāsa with king Vikramāditya of Ujjayini who founded the Vikrama era of 57 B.C.<sup>2</sup> The change in the name of the hero of *Vikramorvaśīya* from Purūravas to Vikrama lends support of the view that Kālidāsa belonged to the court of king Vikramāditya of Ujjayini. Agnimitra who is the hero of the drama *Mālavikāgnimitra* was not a well-

---

1. *purā kavīnām gaṇanā prasaṅge  
kaniṣṭhikādhiṣṭhita kālidāsaḥ  
adyāpi tat-tulya-kaver abhāvād  
anāmikā sārthavati babhūva.*

2. The Jain Kālakācārya Kathānaka records that the Śakas invaded Ujjayini and overthrew the dynasty of Gardhabhilla, who was styled Mahendrāditya. Some years afterwards, his son, Vikramāditya, repelled the invaders and re-established the old dynasty. It is sometimes said that the play, *Vikramorvaśīya* celebrates this re-conquest. Ūrvaśī is the city of Ujjayini ruled by Mahendrāditya. She was conquered by Keśin, a demon, i.e. the chief of the bearded Śakas. The city became desolate and like Ūrvaśī was transformed into a creeper. Prince Vikramāditya regained the capital with a valour capable of obliging even his father Mahendra.

*mahendropakāra paryāptena vikrama-mahimnā varḍhate bhavān.*

Mahendra conferred the throne on the prince and himself retired to the forest. To commemorate the great victory, Vikrama founded an era which was later called by his name.

known monarch to deserve special notice by Kālidāsa. He belonged to the second century before Christ and his capital was Vidiśā. Kālidāsa's selection of this episode and his reference to Vidiśā as the famous capital of a king in *Meghadūta* suggest that Kālidāsa was a contemporary of Agnimitra. It is clear that Kālidāsa flourished after Agnimitra (c. 150 B.C.) and before A.D. 634, the date of the famous Aihole inscription which refers to Kālidāsa as a great poet. If the suggestion that some verses of Mandasor inscription of A.D. 473 assume knowledge of Kālidāsa's writings is accepted, then his date cannot be later than the end of the fourth century A.D. There are similarities between Aśvaghōṣa's *Buddhacarita* and Kālidāsa's works. If Aśvaghōṣa is the debtor, then Kālidāsa was of an earlier date than the first century A.D.<sup>8</sup> If Kālidāsa is the debtor then his date would be later than the first century A.D.

It is suggested that Kālidāsa belongs to the Gupta period and lived in the reign of Chandragupta II, who had the title of Vikramāditya.<sup>4</sup> He came to power about A.D. 345 and ruled

- 
3. The following verse may be an implied criticism of Kālidāsa's view :  
*śailendra putriṃ prati yena viddho devo'pi sambhuḥ calito babhūva  
na cintayaty eṣa tam eva bānam kim syād acito na śaraḥ sa eṣaḥ*

Again compare Kālidāsa's line in *Raghuvamśa*, II. 42:

*jadikṛtas tryambaka vikṣaṇena vajraṃ mumukṣann iva vajrapāṇiḥ*  
with *Buddhacarita* line:

*tastambha bāhuḥ sagadas tato'sya purandarasyeva purā savajrah.*

4. Professor A. Berriedale Keith writes:

"Kālidāsa was later than Aśvaghōṣa and than the dramatist Bhāsa; he knew Greek terms as his of Jāmitra proves; the prakṛit of his dramas is decidedly later than Aśvaghōṣa's and Bhāsa's and he cannot be put before the Gupta age.....We must remember that Chandragupta II had the style of Vikramāditya with whose name tradition consistently connects Kālidāsa. Nor is it absurd to see in the title *Kumārasambhava* a hint at the

till about 414. Whichever date we adopt we are in the region of reasonable conjecture and nothing more.

### Works

Kālidāsa speaks very little of himself and we cannot therefore be sure of his authorship of many works attributed to him. There is, however, general agreement about Kālidāsa's authorship of the following works :

1. *Abhijñāna-śākuntala*, a drama in seven acts dealing with the love and marriage of Duṣyanta and Śakuntalā; (Abbr. Ś.)
2. *Vikramorvaśīya*, a drama in five acts dealing with the love and marriage of Purūravas and Ūrvaśī; (Abbr. V.)
3. *Mālavikāgnimitra*, a drama in five acts dealing with the love of Mālavikā and Agnimitra; (Abbr. M.)
4. *Raghuvamśa*, an epic poem of nineteen cantos describing the lives of the Kings of the solar race; (Abbr. R.)
5. *Kumārasambhava*, also an epic poem of seventeen cantos, dealing with the marriage of Śiva and Pārvatī and the birth of Kumāra, the lord of war; (Abbr. K.)
6. *Meghadūta*, a poem of 129 stanzas describing the message of a Yakṣa to his wife, to be conveyed through a cloud;

---

young Kumāragupta or even in *Vikramorvaśīya* an allusion to the title *Vikramāditya*.”—*A History of Sanskrit Literature* (1920), p. 80.

Sri William Jones places Kālidāsa in the first century B.C. Dr. Peterson says : “Kālidāsa stands near the beginning of the Christian era, if indeed, he does not overtop it”.

R.T.H. Griffith remarks : “About the time when Horace and Virgil were shedding an undying luster upon the reign of Augustus, our poet Kālidāsa lived, loved and sang, giving and taking honour, at the polished court of the no less munificent patrons of Sanskrit literature, at the period of its highest perfection.”—Preface to *The Birth of the War-God* (1918).

7. *R̥tu-saṃhāra*, a descriptive account of the six seasons. Kālidāsa takes up his themes from the traditional lore of the country and transforms them to achieve his object. For example, in the epic story Śakuntalā was a calculating, worldly young woman and Duṣyanta a selfish lover. The poet wishes to exhibit the sentiment of love from its first awakening in a hermitage girl to its fullest perfection through the stages of separation, frustration, etc. In his own words, a play must present the diversity of life, and communicate charm and sweetness to men of varied tastes :

*triguṇyodbhavam atra lokacaritaṃ nānā-rasaṃ dṛśyate  
nāṭyaṃ bhinna-rucer janasya bahudāpy ekaṃ samārā-  
dhanam*

Some of his themes seem to be unrealistic such as the carrying of a message by a cloud.<sup>5</sup> The poet anticipates the objection and answers it :

*dhūma jyotiḥ salila marutāṃ saṃnipātaḥ kva meghaḥ  
sandeśārthāḥ kva paṭukaraṇaiḥ prāṇibhiḥ prāpaṇīyāḥ ?  
ity autsukyād aparigaṇayan guhyakas taṃ yayāce  
kā mārtā hi prakṛti-kṛpaṇāḥ cetanācetaneṣu.*

“Where is a cloud, which is a composite of smoke, light, water and air, and where are the messages that can be conveyed by living beings endowed with strong limbs? Without considering this, the Yakṣa in his eagerness begged the cloud to carry his message. Those that are love-stricken are by nature indiscriminating between conscious and unconscious beings.”<sup>6</sup> Rāma's

5. The cloud as a messenger is an old, pre-Christian, literary motif in China. We find it in Kiu yuan (or Chu yuan), the Chinese poet who died about 27 B.C. Cf. this echo of Meghadūta in Hsukan :

O floating clouds that swim in the heaven above  
Bear on your wings these words to him I love.

—H. A. Giles: *A History of Chinese Literature*, p. 119

6. 1.5.

longing for his lost wife may have suggested to Kālidāsa Yakṣa's sorrow for the wife from whom he is separated.

### Life

We do not know any details about Kālidāsa's life. Numerous legends have gathered round his name which have no historical value. From his writings it is clear that he lived in an age of polished elegance and leisure, was greatly attached to the arts of song and dance, drawing and painting, was acquainted with the sciences of the day, versed in law and learned in the philosophical systems and ritual practices. He travelled widely in India and seems to have been familiar with the geography of the country from the Himālayas to Kanyākumārī. His graphic descriptions of the Himālayan scenes, of the saffron-flower the plant of which grows in Kashmir, look like those of one who has personal acquaintance with them. He was sensitive to beauty in nature and human life.

Kālidāsa had self-confidence. In one place he says: "If you have hearts which can melt in pity, do not set aside this canto of mine."

*tad eṣa sargaḥ karuṇādracittair  
na me bhavadbhiḥ pratiśedhaniyaḥ*<sup>7</sup>

This sense of assurance is not inconsistent with humility. He opens his *Raghuvamśa* with a confession of his rashness in undertaking the work :

*kva sūrya-prabhavo vaṁśaḥ kva cālpaviṣyā matiḥ  
titīrṣur dustaraṁ mohād uḍupenāsmi sāgaram*<sup>8</sup>

"Where is the race originating from the Sun and where is my talent limited in scope? Through infatuation, I am desirous of crossing with a raft the ocean that is difficult to cross."

---

7. R. XIV. 42.

8. 1.2.



*mandah kavi yasaḥ prārthi gamiṣyāmy upahāsyatām  
prāṁśulabhye phale lobhād udbāhur iva vāmanaḥ*<sup>9</sup>

“Foolish and yet longing for a poet’s renown, I shall become an object of ridicule, like a dwarf with his hands raised through greed towards a fruit accessible (only) to the tall” If he still prefers to speak of the kings of the Raghu race, it is because he can count on ancient poets who have already opened the way and their virtues are so compelling in their character.<sup>10</sup>

Vāmana in his *Kāryālaṅkāra* defines *rīti* as *viśiṣṭā padaracanā*, a particular style of expression and *Vaidarbhi rīti* of which Kālidāsa is the master, as consisting of the following features :

*śleṣaḥ prasādaḥ samatā mādhyamā sukumārata  
artha-vyaktir udāratvam ojaḥ kānti samādhayaḥ*

Suggestiveness, serenity, balance, sweetness, delicacy, clarity of sense, breadth of expression, vigour of thought, brilliance of diction and harmony of sentiments.

The master artist suggests by a few touches what others fail to do even by elaborate discourses. Kālidāsa is famous for his economy of words and naturalness of speech in which sound and sense match. His pen pictures are graceful and perfect, the royal chariot in full speed,<sup>11</sup> the running deer,<sup>12</sup> Urvaśī’s bursting into tears,<sup>13</sup> Nārada’s appearance in the sky like a moving *kalpa-vṛkṣa*<sup>14</sup> He is master in the use of simile.

---

9. 1.3.

10. 1.3 & 4.

11. V. I. 4.

12. S. I. 7.

13. V. V. 15.

14. V. V. 19.

*sarasijam anuviddham śaivalenāpi ramyaṁ  
malinam api himāṁśor lakṣma lakṣmīṁ tanoti  
iyam adhika-manojñā valkalenāpi tanvī  
kim iva hi madhurāṇāṁ maṇḍanaṁ nākṛtinām*

“A lotus, though intertwined with moss, is charming. The speck, though dark, heightens the beauty of the moon. This slim one, even with the bark dress, is more lovely. For what is not an embellishment of lovely forms?”<sup>15</sup>

Again:

*eko hi doṣo guṇa-sannipāte  
nimajjatīndoh kirapeṣyivāṅkaḥ*

“Even as the single stain of the moon is not noticed by one who gazes at the beams that flow endlessly, even so no one dares to blame a shade of weakness in a hero’s fame.” Practically on every page we have illustrations of Kālidāsa’s mastery over the use of figures of speech.

Kālidāsa’s writings instruct not by direct teaching but by gentle persuasion as by a loving wife. Mammaṭa says: *kāntā-sammitatayopadeśayuje rāmādivad vartitavyam, na rāvaṇādivat*. By an aesthetic presentation of great ideals, the artist leads us to an acceptance of the same. We live vicariously the life of every character that is set before us, and out of it all comes a large measure of understanding of mankind in general. Kālidāsa projects his rich and glowing personality on a great cultural tradition and gives utterance to its ideals of saluation, order, love. He expresses the desires, the urges, the hopes, the dreams, the successes and the failures of man in his struggle to make himself at home in the world. India has stood for a whole, integrated life and resisted any fragmentation of it.

The poet describes the psychological conflicts that divide the soul and helps us to pull the whole pattern together.

Kālidāsa's works preserve for us moments of beauty, incidents of courage, acts of sacrifice and fleeting moods of the human heart. His works will continue to be read for that indefinable illumination about the human predicament which is the work of a great poet. Many of his lines have become almost like proverbs in Sanskrit.

### Religion

*Kumārasambhava* opens with a verse where the poet speaks as if Himālayas were the measuring rod spanning the wide land from the east to the western sea:

*asty uttarasyām diśi devatātmā  
himālayo nāma nagādhirājaḥ  
pūrvāparau toyanidhi vagāhya  
sthitaḥ pṛthivyā iva mānadāṇḍaḥ*

He suggests that the culture developed in the Himālayan regions may be the 'measuring rod' of the cultures of the world.<sup>16</sup> This culture is essentially spiritual in quality. We are ordinarily imprisoned in the wheel of time, in historicity and so are restricted to the narrow limits of existence. Our aim should be to lift ourselves out of our entanglement to an awareness of the real which is behind and beyond all time and history, that which does not become, that which is, absolute, non-historical being itself. We cannot think it, enclose it within categories, images and verbal structures. We know more than we can think and express in historical forms. The end of man is to become aware by experience of this

---

16. Cf. Manu :

*etaḍ-deśa-parasūtasya sakāśād agra-janmanaḥ  
svaṁ svaṁ caritraṁ śikṣeraṁ pṛthivyāṁ sarva-mānavāḥ.*

absolute reality. Compare the words of *Raghuvamśa*: *brahma-bhūyām gatim ājagāma*. The man of enlightenment reaches the supreme timeless life, The performer of good deeds has heaven for his share. We know the real by the deepest part of our being: *ātmānam ātmanā vetsi*.<sup>17</sup> The Real is the knower and the known: *vedyaṃ ca veditā cāsi*.<sup>18</sup> Again: *yam akṣaram vedavido vidus tam ātmānam ātmany avalokayantam*.<sup>19</sup> The Supreme leads a life of contemplation. Though he grants the fruits of others' austerities, he himself performs austerities; *svayaṃ vidhātā tapasaḥ phalānāṃ kenāpi kāmēna tapaś cacāra*.<sup>20</sup>

The Absolute which is the Real beyond all darkness is superior to the division of spirit and matter. It is omniscient, omnipresent and almighty. It manifests itself in the three forms (*tri-mūrti*), Brahmā, Viṣṇu and Śiva, the maker, the preserver and the destroyer. These gods are of equal rank and a believer may select any form which appeals to him for worship. In daily life, Kālidāsa was a follower of the Śaiva system. The opening invocations of the three dramas show that Kālidāsa was a devotee of Śiva.

*yā sṛṣṭiḥ sraṣṭur ādyā vahati vidhihutaṃ yā havir yā co hotri  
ye dve kālāṃ vidhattaḥ śruti-viśaya-guṇā yā sthitā vyāpya*

*viśvam*

*yām āhuḥ sarva-bija-prakṛtir iti yayā prāṇinaḥ prāṇavantaḥ  
pratyakṣābhiḥ prapannas tanubhir avatu vas tābhir aṣṭābhir iśah*

*—Śākuntala*

“May the Supreme Lord endowed with eight visible forms, water, the first creation of the Creator, (fire) which

17. K. II. 10; see *Bhagavadgītā*, X. 15.

18. K. II. 15; see *Bhagavadgītā*, XI. 17.

19. K. III. 50.

20. K. I. 57.

carries the oblation offered according to rule, (the priest) who is the offerer of the oblation, (those) two (visible forms, the sun and the moon) which regulate time, that (*Ākāśa*) which perpetually pervades the universe, having the quality (sound) perceptible by the ear, (the earth) which they call the source of all created things, (air) by which living creations (become) possessed of life, (may he) preserve you."

*vedānteṣu yam āhur ekapuruṣaṁ vyāpya sthitaṁ rodasi  
yasminn īśvara ity ananya-viśayaḥ śabda yathārthākṣaraḥ  
antar yaś ca mumukṣubhir niyamita-prāṇādibhir mṛgyate  
sa sthānuḥ sthira-bhakti-yoga-sulabho niḥśreyasāyāstu vaḥ*

—Vikramorvaśiya

"May he, who is hailed by the Vedāntas as the Supreme Spirit, who still remains (transcendent) after pervading (both heaven and earth), to whom alone the specific designation *Īśvara* (supreme ruler) applies true to a syllable, and he who is sought inwardly by restraining *prāṇa* and the other vital airs, by those who desire to attain (complete) emancipation, (may he) the eternal, who is easily attainable by the path of steadfast devotion bestow on you supreme bliss."

The three methods of *jñāna*, *yoga* and *bhakti* are mentioned, and the last is said to be the easiest path.

*ekaiśvare sthito'pi praṇata-bahu-phale yaḥ svayaṁ kṛttivāsāḥ  
kānta saṁmiśra deho'py aṁśaya-manasāṁ yaḥ purastād yatinām  
aṣṭābhir yasya kṛtsnaṁ jagad api tanubhir bibhrato nābhi-mānaḥ  
sanmārgālokanāya vyapanayatu sa vas tāmasiṁ vṛttim iśaḥ*

—Mālavikagnimitra

"He, who while possessing supreme powers that bear manifold fruits for his humble devotees is himself clad in elephant hide, who, though having his body united with that of his beloved, is yet the foremost of ascetics, whose minds are clear of sense-objects, and who, though sustaining the

entire universe with (his) eight forms, is yet utterly free from a sense of egoity, may that Lord (Śiva) dispel your tendency dominated by *tamas*, that you may behold the path of righteousness.”

The opening verse of *Raghuvamśa* reads:

*vāgarthāṃ iva saṃprktau vāgartha-pratipattaye  
jakataḥ pitarau vande pārvatī-paremeśvarau*

While in *Mālavikāgnimitra*, the Lord should set us on the right path, *sanmārga*; in *Vikramorvaśiya*, he is said to be easily attainable by devotion, *bhakti-yoga-sulabha*; in *Śākuntala*, the Lord in his eight-fold forms is seen. Immediate insight into the Divine reality is the aim of religion.

Though Kālidāsa worshipped the Divine as Śiva, his attitude was not in any way exclusive or narrow-minded. He had the catholic attitude of traditional Hinduism.<sup>21</sup> He treated with great respect the views of others. In *Raghuvamśa*, the gods approach Viṣṇu and praise him:

O thou who didst create this All,  
Who dost preserve it, lest it fall,  
Who wilt destroy it and its ways—  
To thee, O triune Lord, be praise.

As into heaven's water run  
The tastes of earth—yet it is one,  
So thou art all the things that range  
The Universe, yet dost not change.

Far, far removed, yet ever near;  
Untouched by passion, yet austere;

- 
21. Yuan Chwang tells us that at the great festival of Prayāga, King Harṣa dedicated a statue to the Buddha on the first day, to the Sun the favourite deity of his father, on the second and to Śiva on the third.

Sinless, yet pitiful of heart;  
 Ancient, yet free from age—Thou art.  
 Though uncreate, thou seekest birth;  
 Dreaming, thou watchest heaven and earth;  
 Passionless, smitest low thy foes;  
 Who knows thy nature, Lord? Who knows?

Though many different paths, O Lord,  
 May lead us to some great reward,  
 They gather and are merged in thee  
 Like floods of Ganges in the sea.

The saints who give Thee every thought,  
 Whose every act for thee is wrought,  
 Yearn for thine everlasting peace,  
 For bliss with thee, that cannot cease.

Like pearls that grow in ocean's night,  
 Like sunbeams radiantly bright,  
 Thy strange and wonder-working ways,  
 Defeat extravagance of praise.

If songs that to thy glory tend  
 Should weary grow or take an end,  
 Our impotence must bear the blame,  
 And not thine unexhausted name.<sup>22</sup>

In *Kumārasāmbhava*,<sup>23</sup> Brahma is praised as the highest God; the beginning, the middle and the end of the world.

*atha sarvasya dhātārau te sarve sarvatomukham  
 vāgiṣaṃ vāgbhir arthyābhiḥ praṇipatyopatasthire  
 namas trimūrtaye tubhyaṃ prāk sṛṣṭeḥ kevalātmane  
 guṇa-traya-vibhāgāya pascād bhedaṃ upeyuse*

22. E. T. by Arthur W. Ryder, *Kalidasa's Works*: Everyman's Library.

23. II. 3, 4, 9, 10.

*jagad-yonir ayonis tvaṁ jagad-anto nirantakaḥ  
jagad-ādir anādis tvaṁ jagad-iśo niriṣvaraḥ  
ātmānam āvmanā vetsyi śṛjasy ātmānam ātmanā  
ātmanā kṛtinā ca tvaṁ ātmany eva praliyase*

Kālidāsa has sympathy with all forms of religion and is free from prejudice and fanaticism. Each person can tread the path which appeals to him,<sup>24</sup> for the different forms of Godhead are the manifestations of the One Supreme who is the formless behind all forms.

*tvam eva havyaṁ hotā ca bhojyaṁ bhoktā ca śāśvataḥ  
vedyaṁ ca veditā cāsi dhyātā dhyeyaṁ ca yat param.*<sup>25</sup>

Again: *ekaiva mūrtir bibhīde tridhā.*<sup>26</sup>

The objective of religion is freedom from subjection to time, from rebirth, which Duṣyanta desires for himself in the last verse.

*mamāpi ca kṣapayatu nīlaloḥitaḥ  
punarbhavaṁ parigataśaktir ātmabhūḥ*

Raghu, after installing Aja on the throne, retires to the forest, takes to a life of meditation and attains that which is beyond darkness:

*tamasah paramāpadavyayaṁ  
puruṣaṁ yogasamādhinā raghuḥ*<sup>27</sup>

Until the end of religion, the realisation of the Supreme, the ascent from the vanity of time is attained, we will have opportunities for making progress towards the goal. In this journey towards the end we will be governed by the law of karma. Kālidāsa accepts the theory of rebirth:

24. K. X. 26.

25. K. II. 4, 15.

26. K. VII. 44.

27. R. VIII. 24.



*ramyāṇi vikṣya madhurāṁś ca miśamya śabdān  
paryutsukibhavati yat sukhito'pi jantuḥ  
tac cetasa smarati nūnam abodhapūrvam  
bhāvasthiraṇi jananāntarasauhṛdāni*

Sitā, when rejected by Rāma, says :

“When he is born, I'll scorn my queenly station  
Gaze on the sun, and live a hell on earth  
That I may know no pain of separation  
From you, my husband, in another birth.”<sup>28</sup>

This life is one stage in the path to perfection. Even as the present life is the result of our past deeds, we can shape our future by our efforts in this life. The world is under a moral government. The good will ultimately triumph. If we have no tragedies in Kālidāsa, it is because he affirms the ultimate reality of concord and decency. Subject to this conviction, he induces our sympathy for the hard lot of the majority of men and women.

### Dharma

Kālidāsa's writings dispose of the misconception that the Hindu mind was attentive to transcendental matters, and neglectful of mundane affairs. Kālidāsa's range of experience was wide. He enjoyed life, people, pictures and flowers. He does not separate men from the cosmos and from the forces of religion. He knows the full range of human sorrow and desire, meagre joy and endless hope. He points to a harmony of the four main interests of human life, *dharma*, *artha*, *kāma* and *mokṣa*, the ethical, the economic, the artistic and the spiritual. The economic including the political and the artistic should be controlled by ethical norms. Ends and means are bound together. Life becomes livable only through valid ties. To cleanse and illuminate those ties was the poet's task.

---

28. R. XIV. Ryder's E. T. 'He' refers to the child in her womb.

Describing the first king in *Raghuvaṃśa*, Kālidāsa says that Dilīpa's *artha* and *kāma* were centred in *dharma*:

*apy artha-kāmau tasyāstāṃ dharma eva maṇiṣiṇaḥ*<sup>29</sup>

Kālidāsa did not feel called upon to choose between religion and morality on the one side and progress and security on the other. These are not hostile to each other.

History is not a natural but a moral phenomenon. It is not mere temporal succession. Its essence lies in the spiritual which informs the succession. The historian should penetrate and comprehend that inward moral dynamism. History is the work of man's ethical will of which liberty and creativity are the expressions.

The kings of the Raghu race were pure from birth, ruled over extensive domains stretching from earth to the ocean, *āsamudra-kṣitīśānam*.<sup>30</sup> They amassed riches for charity, spoke measured words for the sake of truth, were eager for victory for the sake of glory and were householders for the sake of offspring. They gained knowledge in childhood, enjoyed the pleasures of life in youth, adopted the ascetic life in old age and in the end cast away their bodies by yoga or meditation.

*tyāgāya sambhṛtārthānām satyāya mitabhāṣinām  
yaśase vijigīṣūṇām, prajāyai gṛhamedhinām  
śaiśave'bhyasta-vidyānām, yauvane viṣayaīṣiṇām  
vārdhake munivṛttinām, yogenānte tanu-tyajām*<sup>31</sup>

There is time for study under a teacher, a period for married life and towards the end of life's journey we have to set our hearts on things eternal. In *Vikramorvaṣīya*, the king tells his son that it is time he entered the second stage of the house-holder, after having completed the stage of studentship.

29. I. 25.

30. I. 5.

31. I. 7-8.

*ayi vatsa uṣitaṁ tvayā pūrvsminn āśrame, dvitīyam adhyāsitum tava samayaḥ.*<sup>32</sup>

The kings collected revenues for the prosperity of their subjects, *prajānām eva bhūtyartham*,<sup>33</sup> even as the sun takes up water to give it back a thousand-fold. The rulers must stand up for *dharma*, justice. The king is the real father of the people, he educates them, protects them and provides for their livelihood, while the actual parents are only the causes of their physical birth:

*prajānām vinayādhānād rakṣaṇād bharaṇād apti  
sa pitā pitaras tāsām kevalam janmahetavaḥ*<sup>34</sup>

Every one in Aja's kingdom thought that he was a personal friend of the king:

*aham eva mato mahipater iti sarvaḥ prakṛtiśvacintayat.*<sup>35</sup>  
The ascetic tells the king in *Śākuntala*: "Your weapon is for the protection of the afflicted and not for striking at the innocent," *ārta trāṇāya vaḥ śāstraṁ na prahartum anāgasi*,<sup>36</sup> Bharata, the son of Duṣyanta and Śākuntala, from whom this country takes its name is called *sarvadamana*—not merely one who conquered every ferocious beast of the forest but has achieved self-control also. Self-control is essential for rulership.<sup>37</sup>

In *Raghuvamśa*,<sup>38</sup> Agnivarṇa gives himself to dissipation. He has so many mistresses that he cannot always call them

---

32. V.

33. R. I. 18.

34. R. I. 24.

35. VIII. 3.

36. I. 10.

37. Kauṭilya remarks: *bharati iti lokasya bharaṇāt*. He is called Bharata because he supports the world, VII. 33.

38. XIX.

by their right names. He develops a wasting disease, and as, even in that condition he is unable to resist the pleasures of the senses, he dies.

Kālidāsa gives us pictures of the saint and the sage, the hero and the heroine with their nobility. They are the directing minds within a civilisation. Nobility and self-control are their distinctive characteristics. Discipline is essential for a decent human life. Kālidāsa says: "Even though produced in a mine, a gem is not worthy of being set in gold, O noble lady, so long as it is uncut."

*apy ākarasamutpannā mañijātir asaṃskṛtā  
jāta-rūpeṇa kalyāṇi na hi saṃyogam arhati*<sup>39</sup>

In the spirit of the country, Kālidāsa exalts the quality of asceticism:

*śama-pradhāneṣu tapo-dhaneṣu  
gūḍhaṃ hi dāhātmakam asti tejaḥ*

In hermits with tranquility as the chief characteristic, whose wealth is penance, there is, verily, concealed, consuming fiery energy.<sup>40</sup> Though Kalidāsa's works exalt austerity and adore saints and sages, he does not worship the begging bowl.

The laws of *dharma* are not static and unchanging, The tradition of the past has to be interpreted by one's own insight and awareness. Tradition and individual experience interpenetrate. We are the inheritors of the past but are also trustees of the future. In the last analysis, each one must find the guide for one's conduct in the innermost centre of himself. When Arjuna in the opening chapter of the Bhagavadgītā declines to conform to the demands of society which impose on him as a kṣatriya the obligation to fight,

---

39. M. V. 18.

40. § II. 7.

when Socrates says, "Men of Athens, I will obey God rather than you," they are taking their stand on inward integrity rather than on outward conformity.

Kālidāsa tells us that in matters of doubt about one's duty, the authority is the voice of conscience, the wisdom of the heart:

*satāṁ hi saṁdeha-padeṣu vastuṣu  
pramāṇam antaḥ-karaṇa-pravṛttayaḥ*<sup>41</sup>

### Love of Nature

In early Vedic literature the unity of all life, animate and inanimate, is indicated and many of the Vedic deities are personifications of striking aspects of nature. The idea of retreat into nature, a mountain top or a forest hermitage, in search of the revelation of the spirit of the universe has been with us from early times. As human beings we have our roots in nature and participate in its life in many ways. The rhythm of night and day, changes of seasons suggest man's changing moods, variety and capriciousness. Nature had not become mechanical and impersonal for Kālidāsa. It had still its enchantment. His characters have a sensitive appreciation of plants and trees, of hills and rivers and a feeling of brotherhood for animals. We see in his writings flowers which bloom, birds which soar and animals which spring. We find a striking description of the love of the cow in *Raghuvamśa*.<sup>42</sup> The *Ṛtu-saṁhāra* gives a moving account of the six seasons. It reveals not only Kālidāsa's vision of nature's beauty but also an understanding of human moods and desires. In *Śākuntala*, when the curtain rises, Śikuntalā and her two

41. Ś. I. 19. Cf. Manu :

*śrutiḥ smṛtiḥ sadācāraḥ svasya ca priyam ātmanaḥ  
samyak saṁkalpajñā kāmō dharmamūlān idaṁ satam.*

Kumārila quotes Kālidāsa in his *Tantravārttika*.

42. II.

friends are seen watering the plants, creepers and trees of Kaṇva's hermitage where the stars and colours in the sky, the pretty flowers and the lively animals are vital parts of human experience. Śakuntalā does not look upon nurturing the plants as a drudgery but finds joy in it:

*na kevalam tāta-niyogaḥ asti mamāpi sodara-sneha eteṣu.*

"—not merely because my father has ordered it, I also have fraternal affection for them."

For Kālidāsa rivers, mountains, forests, trees possess a conscious individuality as animals, men and gods.

Śakuntalā is a child of nature. When she was abandoned by her *amānuṣi* mother, Menakā, the birds of the sky pick her up and rear her until the sage Kaṇva takes her under his fostering care. Śakuntalā tended the plants, watched them grow and bloom, and the occasions when they burst into blossoms and bore flowers and fruits were celebrated as festive days. Like a loving mother Śakuntalā reared up her pet animals and plants. No wonder they responded. On the occasion of Śakuntalā's wedding, trees sent their gifts, forest deities showered their blessings and cuckoos cooed aloud their joy. The hermitage was filled with grief at the prospect of Śakuntalā's departure. The deer drop their mouthfuls, the peacocks stop their dancing and the creepers shed their leafy tears. Kaṇva says of her:

*pātuṁ na prathamam vyavasyati jalam yuṣmāsv apiteṣu yā  
nādatte priyamaṇḍanāpi bhavatām snehena yā pallavam  
ādye vaḥ kusuma-prasūti-samaye yuysā bhavaty utsavaḥ  
seyaṁ yāti śakuntalā patigṛham sarvair anujñāyatām*

"She who never tries to drink water first when you have not drunk, who, though fond of decoration, does not out of affection for you pluck a blossom, whose great joy is at the period of the first appearance of blossom, even that

Śakuntalā now departs to the house of her husband, let her be permitted by you all."<sup>43</sup>

When Sītā is cast away, the peacocks abruptly stop their dance, the trees shed off flowers, and the female deer throw away the half-chewed darbha grass from their mouths—

*nṛtyaṁ mayūrāḥ kusumāni vṛkṣāḥ darbhān upātātān vijahur  
hariṇyaḥ  
tasyāḥ prapanne sama-duḥkha-bhāvam atyantam āsīd ruditaṁ  
vane'pi<sup>44</sup>*

Kālidāsa takes up an object and creates it to the eye. He had a strong visualising power. Look at the vivid description of the flight of the antelope which Duṣyanta pursues to the hermitage :

*grīvābhaṅgābhirāmaṁ muhur anupatati syandane baddhadṛṣṭiḥ  
paścārdhena praviṣṭaḥ śarapatanabhayād bhūyasā pūrvakāyam  
darbhair ardhāvaliḍhaiḥ śramavivṛta-mukha-bhramśibhiḥ  
kirṇavartmā  
paśyodagraplutatvād viyati bahutaraṁ stokaṁ urvyāṁ prayāti*

"His glance fixed on the chariot ever and anon he leaps up gracefully bending his neck; through fear of the arrow's fall he draws ever his hinder part into the front of his body; he strews his path with the grass, half-chewed, which drops from his mouth opened in the weariness; so much aloft he bounds that he runs rather in the air than on earth."

Kālidāsa's knowledge of nature was not only accurate but sympathetic. His observation was wedded to imagination. His descriptions of the snows of the Himālayas, of the music of the mighty current of the Ganges, of the different animals illustrate his human heart and appreciation of natural beauty.

43. V.

44. R. XIV.

No man can reach his full stature until he realises the dignity and worth of life that is not human. We must develop sympathy with all forms of life. The world is not made only for man.

### Love of Marriage

The love of man and woman attracted Kālidāsa and he lavished all his rich imagination in the description of the different kinds of love. He does not suffer from any inhibitions.<sup>45</sup> His women have a greater appeal than his men; for they reveal a timeless universal quality, whereas the men are dull and variable. They live on the surface while the women suffer from the depths. The competitiveness and self-assertion of the man may be useful in the office, factory or battlefield, but do not make for refinement, charm and serenity. The women keep the tradition alive with their love for order and harmony.

When Kālidāsa describes feminine beauty, he adopts the conventional account and falls into the danger of sensuous engrossment and sometimes over-elaboration. In *Megha-dūta*, the Yakṣa gives a description of his wife to the cloud:—

*tanvī, śyāmā, śikhari daśanā, pakva-bimbādharoṣṭhī,  
madhye kṣāmā, cakita-hariṇī-prekṣaṇā, nimna-nābhiḥ  
śroṇī-bhārād alasa-gamanā, stoka-namrā stanābhyām,  
yā tatra syād yuvati-viṣaye sṛṣṭir ādyeva dhātuh.*

“There she lives who is, as it were, the first creation of Brahmā amongst women, slim, youthful (or fair in complexion) with pointed teeth, a lower lip red like a ripe *bimba* fruit, thin at the waist, with her eyes like those of a frightened female

45. See M. II. 61; IV. 15. A. W. Ryder observes: “He moved among men and women with a serene and god-like tread, neither self-indulgent nor ascetic, with mind and senses ever alert to every form of beauty.”—E. T., p. xiii.



deer, with a deep navel, slow in gait on account of heavy hips and bending a little low by the weight of her breasts."<sup>46</sup>

See also the king's description of Mālavikā in II.

*dirghākṣaṁ śarad-indu-kānti-vadanam bāhū natāvaṁsayoh  
saṁkṣiptaṁ nibiḍonnata-stanam uraḥ pārśve pramṛṣṣe iva  
madhyaḥ pāṇimīḥ mitaṁ ca jaghanam pādavarāṅguli  
chando nartayittur yathaiva manasi śliṣṭaṁ tathāsyā vapuḥ*

"Her face has long eyes and the lustre of the autumnal moon, the arms slope down by the shoulders. Her chest is compact with thick and swelling breasts; her sides are (smooth) as though planed off. Her waist is measurable by the palm of the hand and her hips are broad and the feet have curved toes and her body is fashioned to suit exactly the fancy of the mind of a dancing master."

He gives us here a pen picture of a typical dancing girl which will make a painter envy.<sup>47</sup>

In the gallery of women Kālidāsa presents, we have many interesting types. For many of them the conventional pretences and defences of society did not work. Their sensitive natures were not adjusted to social expectations. Their conflicts and tensions called for integration. The men felt certain and were

46. In *Śṛṅgāra-tilaka*, sometimes attributed to Kālidāsa, we find the following:—

*indī-areṇa nayanam, mṁkham anbhujena,  
kundena dantam, adharam nava pullavena,  
aṅgāni campakadalaiḥ sa vidhāya vedhaḥ,  
kānte katham ghoṣitavān upalena cetāḥ.*

"Your eyes are like blue lotuses, your face like a lotus your teeth are like jasmine, your lower lip is like a tender shoot, your limbs are like the leaves of the Campaka, tell me then beloved, how the Creator formed your heart of stone."

47. See also M. III. 7, the description of Pārvatī in *Kumārasambhava* and of Urvaśī in *Vikramorvaśīya*.

secure. They accepted polygamy as the normal rule. But Kālidāsa's women had imagination and understanding and so were victims of doubt and indecision. As a rule they were not fickle but trustful, sincere and loving.

In *Raghuvamśa* King Dilīpa lives the highest ideal of family life with his queen Sudakṣiṇā. Agnivarṇa, the last king in the *Raghuvamśa* is a prey to lust and degradation. In between are Raghu, Aja and Indumati, Daśaratha with his three queens, Rāma and Sītā and many others. Indumati married Aja in a *Svayamvara* choosing him from among a number of suitors.

Love is deepened by hardships and sufferings borne for the sake of love. It grows a hundred-fold in its intensity by obstacles to its realisation even as the current of a river blocked on its way by uneven rocks (flows with greater force):

*nadyā iva pravāhaḥ viśama-śilā-saṅkaṣa-skhalita-vegaḥ  
vignita-samāgama-sukho manasi-śaycḥ śata-guṇo bhavati.*<sup>48</sup>

Even in the absence of fulfilment, the yearning gives all the joy that love means:

*akṛtārthe'pi madasiḥ ratim ubhaya-prārthanā kurute.*<sup>49</sup>

The pathos of separation finds poignant expression in *Megha-dūta*, in *Ratt-vilāpa*<sup>50</sup> and in *Aja-vilāpa*.<sup>51</sup>

Love happy in union is found in *Vikramorvaśīya*.<sup>52</sup>

In *Mālavikāgnimitra*, the queen is called Dhārīṇī because she bears everything. She has dignity and forbearance. When Malavikā attracts the notice of the king in a dance scene which the clown has contrived, she rebukes the king in words

48. U. III. 18.

49. S. II. 1.

50. K. IV. See also *Meghadūta* 55; V. III. 21.

51. R. VIII.

52. III. 19-20.

of harsh satire that such efficiency would be of advantage if shown in affairs of the state: *yadi rājakāryeṣv api idṛṣi upāya-nipūṇatāryaputrasya tatah śobhanam bhavet*,<sup>53</sup> When her husband's affection shifted to Irāvati and then to Mālavikā, her devotion to him persists. The *parivrājikā*, Kauśikī observes: "These noble women attached to their lords serve them even though it be against their own desires":

*pratikūlenāpi patim sevante bhartṛvatsalāḥ sādhyāḥ.*

By a series of misfortunes, Kauśikī is led to the religious life. She comforts and distracts the mind of Dhāriṇī. Though a nun, she is an authority on the dance and the cure for snakebite.

Irāvati is passionate, impetuous, suspicious, demanding and dictatorial. When she was abandoned in favour of Mālavikā by the King, she bitterly complains and rebukes the King in harsh words: "How immodest of feeling is my lord?" *aho avinīta hṛdayo' yam āryaputrah* 'You wicked one, you are absolutely untrustworthy': *śaṣṭha, aviśvasaniya-hṛdayo'si*. "Oh! These men are untrustworthy by nature. We, like innocent deer snared by the music of the hunter, fall victims to their deceitful words and do not understand.

*aho aviśvasaniyāḥ puruṣāḥ, ātmano vañcanā-vacanam  
pramāṇīkṛtyākṣiptayā vyādhajana-grhita-cittayā  
hariṇyā iva etan na vijñātām mayā*.<sup>54</sup>

Agnimitra's love for Mālavikā is of the sensual type. The king is fascinated by the beauty and grace of the maid:

In *Vikramorvaśīya*, we have a blend of the human and the super-human. The nun *Kāśirājaputri* is first restless and petulant. When she finds that Urvaśī is a heavenly *Apsaras*,

53. I. 19-20.

54. III. 19-20.

she acquiesces in her lot. The Queen Auśinari is portrayed as the ideal Hindu wife who gives up her own happiness for that of her husband. The clown remarks whether she was not making a virtue of necessity, spitting out sour grapes on the principle *abhāve viraktiḥ*. She rubukes the clown: "Fool, my lord is so dear to me that even at the risk of putting an end to my pleasure, I wish him all happiness."<sup>55</sup> *aham khalv ātmanaḥ sukhāvasānenāyaputraṁ nirvṛtasariṣaṁ kartum icchāmi*. She lived on friendly terms with Urvaśī and the queen's attitude had its reward and Urvaśī pays her respect and precedence. Urvaśī asks her son to bow to the elder mother before entering on the second stage of the householder—*ehi, vatsa, jyeṣṭha-mātaram abhivandasva*. Urvaśī's character is somewhat removed from normal life. She has power to watch her lover unseen and overhear his conversations. She is lacking in maternal affection, for she abandons her child rather than lose her husband. Her love is selfish and her transformation is the direct outcome of a fit of insane jealousy.

Purūravas sings in rapturous terms of love and says that the sovereignty of the world is not as sweet, as blissful, as the lover's labour at the feet of the beloved.<sup>56</sup> The world is dark and desolate to whom love is denied but it is bright and blissful to love triumphant.

Goethe's lines about Śākuntala are well-known:

"Wouldst thou the young year's blossoms  
and the fruits of its decline,

---

55. III. The Bengali heroine Mālāñcamālā whose husband had married a second time and left her unloved and forgotten says: "Though I die now and become a bird or a lesser creature or whatever befall me, I care not, for I have seen my darling happy."

56. III. 19.

And all by which the soul is charmed, enraptured,  
 feasted, fed,  
 Wouldst thou the earth and heaven itself in  
 one sole name combine?  
 I name thee, O Śākuntala, and all at once is said."

In this play we have the development of blossom into fruit, of earth into heaven, of passion based on physical attraction into love based on moral beauty and spiritual understanding. Śākuntalā inherits from her mother Menakā, beauty and lightheartedness, and from her father Viśvāmitra, the famous ascetic, patient and forgiving love. Freedom of sense and austerity of life brought her into being. In her own life the two, freedom and restraint, earth and heaven should combine.

In the first Act we find all the impulsiveness of youth. The daughter of the hermitage in the first outburst of passion gave herself away in simple innocence and complete trust to the king. She followed the unsuspecting path of nature as she had not learned to control her feelings and regulate her life by norms:

*gāndharveṇa vivāhena bahvyo rājarṣikanyakāḥ  
 śrūyante pariṇītās tāḥ pitṛbhiḥ cābhinanditāḥ*

"Many daughters of royal sages are heard to have been married by the Gandharva form of marriage and they have received the approval of their fathers."<sup>57</sup> Kaṇva when he hears of the marriage blesses it. Kālidāsa in verses of tender sorrow describes her departure from the hermitage to her

57. III. 22. See Manu III. 22. It is a marriage arising from love *kāmasambhava* or mutual inclination, *anyonyecchā* of a youth and maid. It is concluded without any rites and without the knowledge of the elders.

husband's place. The very trees bid farewell to Śākuntalā in loving kindness. Kaṇva is filled with sorrow :

*yāsyaty adya śakuntaleti hṛdayaṁ saṁspr̥ṣṭam utkaṇṭhayā  
kaṇṭhaḥ stambhita-bāṣpa-vṛtti-kaluṣaś cintājaḍaṁ darśanam  
vaiklavyaṁ mama tāvad idṛśam idaṁ snehād aranyaaukasaḥ  
piḍyante gṛhiṇaḥ kathaṁ nu tanayā-viśleṣa-duḥkhair navaiḥ*

“At the thought that Śākuntalā will leave this very day my heart is smitten with grief, my voice is choked with suppressed tears, my sight is dulled by anxious thought. If so great is the affliction through affection of even me a forestdweller, how much more are householders tormented by fresh griefs at separation from their daughters.”

Kaṇva gives her advice :

*śuśrūṣasya gurūn kuru priyasakhivṛttiṁ sapatnijane  
bhartur viprakṛtāpi roṣaṇatayā mā sma pratipaṁ gamaḥ  
bhūyiṣṭhaṁ bhava dakṣiṇā parijane bhāgyeṣu anutsekini  
yānty evaṁ gṛhiṇi-padaṁ yuvatayo vāmaḥ kulasyādhayaḥ.<sup>58</sup>*

“Serve your elders, take to the behaviour of a dear friend to your co-wives. Even though wronged by your husband, do not, out of anger, be of refractory spirit; be ever courteous to your attendants, do not become arrogant in prosperity. Thus do young women attain the status of housewife; those of an opposite character are banes of the family.”

Duṣyanta, through forgetfulness for which the poet does not make him responsible, does not recognise her. He says that he should not look at another's wife: *anirvarṇaniyaṁ parakalatram*. Śākuntalā suffered the worst that could happen to a devoted wife: She is disowned by her husband and disgraced. Her mind becomes vacant and she stands there

lonely, filled with terror, anguish and despair. The poet narrates her endurance of desertion, her fortitude in suffering, her later disciplined life till she is restored to her husband. Love is not a mere affair of the senses; it is a kinship of spirit. Both Duṣyanta and Śākuntalā suffered, were disciplined by sorrow, and obtained the reward of a spiritual harmony. The youthful flush subsides; the gust of passion dies out. Love is won at a higher level and the brief glow of pleasure is turned into a steady life of bliss. Passion is linked with the sanctities of life. Nature and grace blend in harmony.

Kālidāsa does not judge the first union of lovers as a moral lapse. They are not sinners but they have to grow through suffering.

When Pārvatī approached Śiva performing tapas with the object of marrying him and started to serve him in different ways, Śiva was unmoved.

*pratyarthi-bhūtām api tām samādheḥ  
śuśrūṣamāṇām giriśo' numene.  
vikārahetau sati vikriyante  
yeṣāṃ na cetāṃsi ta eva dhirāḥ.*

The marriage of the two was essential for the birth of Kumāra, who would save the world from the terror and destruction which the demon Tāraka was forcing on it. So Indra sent the god of love, Kāma to disturb the concentration of Śiva. When Kāma approached Śiva, the latter was sitting with closed eyes, his senses withdrawn in *samādhi*, still like a rainless cloud, like a waveless ocean, like an unflickering flame.

*avṛṣṭi-saṅgambham ivāmbuvāham apām ivādhāram  
anuttaraṅgam*

*antaścaraṇāṃ marutāṃ nirodhānnivātāniṣkampam iva  
pradipam.*<sup>59</sup>

When Śiva was disturbed somewhat, he opened his eyes and fire flashed from his third eye and reduced Kāma to ashes. In the meantime Pārvatī felt that her beauty was of little use :

*vyartham samarthya lalitāṃ vāpur ātmanaś ca.*<sup>60</sup>

She decided to win Śiva through the penance of the type in which Śiva himself was engaged :

*iyeṣa sā kartum avandhya-rūpatām  
samādhim āsthāya tapobhir ātmanaḥ.*<sup>61</sup>

She wished to win Śiva not through the attraction of her body but by the surrender of the heart. She lost her faith in *artha* and *kāma* but believed only in *dharma*.

*anena dharmāḥ saviṣeṣam adya me trivarga-sāraḥ.*<sup>62</sup>

When she was told about the oddities of Śiva, she rebukes the Brahmin interlocutor with the words that the peculiar conduct of great souls and its causes are inscrutable and the fools unable to understand them laugh at them.

*alokasāmānyam acintya-hetukaṃ  
dviṣanti mandāḥ caritum mahātmanām.*<sup>63</sup>

The ridiculing Brahmin turned out to be Śiva himself. He said to Umā :

“‘From this moment, O shy maiden, am your slave, bought by your penance’. So spake he whose crest in the moon and straightway all the fatigue of her self-torture vanished. So here is it that fruitful toil feels as if it never had been.”

59. III. 48.

60. III. 75.

61. V. 2.

62. V. 38. Cf. “To me there is no joy in that union where the two are not equally ardent for each other.”

*anāturotkarṇhitayoḥ prasīdīyatā samāgamenāpi ratir na mām prati  
paraspara-prāpti-nirāśayor varam śarīra-nāśo’pi samānurāgayoḥ*  
M. III. 15.

63. V. 75.



*adya prabhrty avanatāṅgi tavāsmi dāsaḥ  
kritas tapobhir iti vādinī candramaulau  
ahnāya sā niyamajāṁ klamam utsasarja  
kleśaḥ p̥halena hi punar navatāṁ vidhatte*

The truth illustrated here is that love born of sense attraction should be transformed into love based on austerity and control. While striving to reach heaven, both Pārvati and Śakuntalā had to skirt the edge of the abyss.

Sex life is not inconsistent with spiritual attainment. Wild life or unrestrained passion is inconsistent with it. Sex life under law and restraint is spiritual in character. One can lead the life of a householder and yet be a hermit in temper. The Upaniṣad says: enjoy by renunciation, *tyaktena bhuñjithāḥ*.

The goal of life is joy, serenity and not pleasure or happiness. Joy is the fulfilment of one's nature as a human being. We must affirm our being against the whole world, if need be. When Socrates was condemned to death or when Jesus was crucified, they did not take death as defeat but as fulfilment of their ideals. The aim of love is a happy harmony of man and woman. The concept of *ardha-nārīśvara* brings it out.<sup>64</sup> The wife does not belong to the husband but makes a whole with him. The wife is the root of all social welfare.

*kriyāṇāṁ khalu dharmyāṇāṁ satpatnyo mūla-kāraṇam.  
The wife is the saha-dharma-cāriṇī.  
iyaṁ corvāśi yāvad āyus tava saha-dharma-cāriṇī bhavatu.*<sup>65</sup>

She is with him in the performance of all his duties. Indumati was Aja, a housewife, a wise counsellor, a good friend, a confidante and a beloved pupil in learning the fine arts.

*gṛhiṇī sacivaḥ sakhi mithaḥ priyaśiṣyā lalite kalāvidhau.*

64. See R. I. 56. *svāhhayeva kavitrābhujaṁ*. R. I. 56. *premaḥ śarīrārdhaharāṁ harasya*.

65. V. v.

Kālidāsa believes that marriage is fulfilled in parenthood. The physical attraction is sublimated through suffering caused by misunderstanding, separation, desertion, cruelty etc. and attains its fulfilment in the child. The marriage of Śiva and Pārvatī was brought about for the birth of Kumāra. This country is named after Bharata, the son of Duṣyanta and Śakuntalā. In Raghuvamśa, it is said that the love of Dilīpa and Sudakṣiṇā attained increase when it was shared by the son also :

*rathāṅganāmnor iva bhāva-bandhanam  
babūva yat prema parasparāśrayam  
vibhaktam apy ekasutena tat tayoh  
parasparasyopari paryaciyata.*<sup>66</sup>

In Raghuvamśa III. 23, Kālidāsa says that Dilīpa and Sudakṣiṇā rejoiced in the birth of their son even as Umā and Śiva were gratified by the birth of Kārttikeya, as Śaci and Indra by the birth of Jayanta.<sup>67</sup> The marriage of Duṣyanta and Śakuntalā found its fulfilment in the birth of their son Bharata. The birth of Kumāra was the main aim of the marriage of Śiva and Pārvatī. Kālidāsa loves children as it is evident from his descriptions of Bharata, Āyus, Raghu, Kumāra.

For Kālidāsa the path of wisdom lies in the harmonious pursuit of the different aims of life and the development of an integral personality. He impresses on our mind these ideals by the magic of his poetry, the richness of his imagination, his profound knowledge of human nature and his delicate descriptions of its most tender emotions. We can apply to him the words of Miranda in the *Tempest* :

O Wonder,

How many goodly creatures are there here!  
How beauteous mankind is! O brave new world,  
That has such people in't.

S. RADHAKRISHNAN.

---

66. R. III. 24.

67. *Umā-vṛśāṅgau-śara-janmanā yathā, yathā jnyantena śaci-purandarau  
tatha nṛpaḥ sā ca sutena māgadhi manandatus tat-sadṛśena tat-saṃyau.*

## THE EDITOR'S INTRODUCTION

(a) *Critical apparatus. Previous editions.* The *Mālavikāgnimitra* has been edited and published several times before. The editions of Bollensen and Pandit are critical editions, based each on several manuscripts. Both of them have recorded a very large number of variant readings which I have made use of for this edition. Here are the previous editions which I have utilized :—

B. Bollensen's edition of the *Mālavikāgnimitra*. Leipzig, 1897.

Bv. Variant readings recorded in Bollensen's edition.

P. The *Mālavikāgnimitra*, edited by S. P. Pandit, with the commentary of Kāṭyavama, Bombay Sanskrit Series, no. VI, 1889.

Pv. Variant readings recorded in Pandit's edition.

R. The *Mālavikāgnimitram* of Kālidāsa, with the commentary, *Sārārthadīpikā* of Saṅḍdayatilaka Rāma Śāraka, edited by C. Sankara Rāma Sastri, Sri Bālamānoraṁ Press, Madras, 1929.

SGU. *Mālavikāgnimitram* of Kālidāsa with English Translation, notes and Kāṭyavama's commentary, edited by Dr. P. S. Sane, Dr. G. H. Godbole and Shri. H. S. Ursekar. Bookseller's Publishing Company, Bombay 1959.

T. *Mālavikā et Agnimitra*. Edited by Dr. Otto Frid Tullberg. Bonnæ ad Rhenum. H. B. Koenig, MDCCCXL.

VV *Mālavikāgnimitra* with the commentaries of Kāṭyavama and *Nilakaṇṭha* (Vāṇī Vilas Series.)

In addition to the above previous editions, I have also utilised the following manuscripts for this edition.

### MANUSCRIPTS

Bh. Manuscript no. 473 of 1899—1915 of the *Mālavikāgnimitra*, belonging to the Bhandarkar Oriental Research Institute, Poona.

CS<sup>1</sup> Manuscript no. 35 in the Devanāgarī script, belonging to the Sanskrit College, Calcutta. It contains the text only of the *Mālavikāgnimitra*.

CS<sup>2</sup> Manuscript no. 36 in Bengali script belonging to the Sanskrit College, Calcutta. It contains the text only of the *Mālavikāgnimitra*.

Ja. Manuscript no. 324, of the *Mālavikāgnimitra*, belonging to the Raghunath Temple Library, Jammu.

Ta<sup>1</sup> Manuscript no. B 5225 of the *Mālavikāgnimitra* belonging to the Tanjore Maharaja Serfoji Sarasvati Mahal Library, Tanjore.

Ta<sup>2</sup> Manuscript no. B 5227 of the *Mālavikāgnimitra* belonging to the Tanjore Maharaja Serfoji Sarasvati Mahal Library, Tanjore.

Tan<sup>c</sup> Manuscript no. B 5227 (a) D: 4457 of an anonymous commentary of the *Mālavikāgnimitra* belonging to the Tanjore Maharaja Serfoji Sarasvati Mahal Library, Tanjore.

As can be seen from the above list of manuscripts, I have tried to procure these from different parts of India, such as Poona, Jammu and Tanjore and that they are in different scripts, such as the Devanāgarī and the Bengali scripts. There is no special problem regarding the text of the *Mālavikāgnimitra*. All the available manuscripts

represent, on the whole, one and the same recension, an all-India one. There are, of course, variant readings of a very large number of words, scattered throughout the text, as the foot-notes show but there is no such thing as more than one recension of the *Mālavikāgnimitra*. The text is substantially the same in all the manuscripts and commentaries which I have examined. The many variant readings have not resulted in a different text of the drama as a whole. They are too petty for that. One has heard much of a Bengali recension of the *Abhijñāna-Śakuntalam* of Kālidāsa. One cannot similarly speak of a regional recension of the *Mālavikāgnimitra*. We can be thankful for this absence of a problem of recensions in regard to this work.

(b) *The sources.* Though some of the characters of this drama are mentioned in the Purāṇas and inscriptions, the story or the narrative itself has nothing to correspond to it in the Purāṇas or in any other recognised source of ancient Indian History. Like the other two dramas of Kālidāsa the story of the *Mālavikāgnimitra* is not based on ancient myth or legend. It is partly based on sober history, but mostly it is a love-intrigue spun by the imagination of the poet and carried out by the *vidūṣaka* and some palace servants, all invented by the poet. Nor can it be maintained that the love-intrigue has historical, political overtones. In the course of the narrative, news of victory in two wars are brought by messengers, but they do not occupy much room in it. In one war, Puṣyamitra, the commander-in-chief, defeats the Greeks with the help of his grandson Vasumitra, the son of Agnimitra and the Guardian of the sacrificial horse. There are two references to a Greek invasion in the *Mahābhāṣya* of Patañjali. The other war was a kind of punitive expedition, sent out by Agnimitra, against Yajñasena, the King of Vidarbha as the latter had

attacked and made captive his cousin Mādhavasena who was on his way to Agnimitra in Vidiśā with his sister Mālavikā whom he wanted to offer to Agnimitra in marriage. Mādhavasena and Yajñasena were rivals to the throne of Vidarbha. Ultimately, Agnimitra divides it between them, each to rule his half under his suzerainty. There is no reference to this Vidarbha war either in the Purāṇas or in the inscriptions. Like the love-intrigue culminating in the marriage of Mālavikā to Agnimitra, it seems to be a creation of the imagination of the poet.

(c) *Kālidāsa's style.* Something has already been said of Kālidāsa's poetry in the General Introduction by no less a person than Dr. S. Radhakrishnan in a manner which I cannot improve. I will, therefore, confine my remarks to one or two points in his style which struck me as being rather characteristic. It is well-known that the *alaṅkāra-śāstra* is primarily a study of Sanskrit poetry in general and not of the poetry of particular poets. It is true that, in order to illustrate the different principles recognised in the *śāstra*, the writer often draws upon the works of different poets. But there is hardly ever any suggestion that the principle illustrated is a special feature of the poetry of that particular poet. To point out the special characteristics of the poetry of a particular poet, characteristics which distinguish him from other poets was never looked upon as one of the important tasks of the *śāstra*. Not that stray remarks on the poetry of particular poets are wanting, such remarks are found not only in the *alaṅkāra-śāstra* but also in the creative works. The introductory stanzas of the *Harṣacarita* of Bāṇa describing in a poetic rather than in a scientific way, the special features of the work of some poets are well-known. Some anonymous verses of the same type have also come down to us. Among them, the following verse

उपमा कालिदासस्य भारवेरर्थगौरवम् ।

नैषधे पदलालित्यं माघे सन्ति त्रयो गुणाः ॥

is often quoted. I do not think that anybody considers that this verse represents a profound evaluation of Kālidāsa's poetry. It is not even clear whether by *upamā* the author of the verse meant only the particular *alaṅkāra* which bears that name or 'figure of speech' in general. That Kālidāsa's works abound in beautiful *upamās* as they abound in other beautiful *arthālaṅkāras* is well-known. It is not clear what *padalālitya* means in that verse. Whatever it may mean, I doubt if any lover of Kālidāsa will admit that there is less of it in Kālidāsa than in the Naiṣadha. The same thing can be said of *arthagaurava*.

Figures of speech have been classified in many ways in the *alaṅkāraśāstra*, Vidyānātha, in his *Pratāparudrayaśo-bhūṣaṇa*, classifies them according as they are based on *sādharmya* (resemblance) *adhyavasāya* (superimposition) *virodha* (opposition) *vākyanyāya* (verbal reasoning) *lokanyāya* (worldly reasoning) *tarkanyāya* (logical reasoning) *śṛṅkhalā* (chain—like arrangement) and so on. In the figures of speech based on resemblance, the object to be described (*upameya*) is usually compared in different ways with another object, the standard of comparison (*upamāna*). Some property common to both is presented (*sādhāraṇadharmā*). Thus the figures of speech based on *sādharmya* and there are many of them, necessarily involve the presentation of two things as resembling each other in some way or other. While this much is common to all the figures of speech based on *sādharmya*, they differ from one another in some respect or other. A large part of the later *alaṅkāraśāstra* is devoted to the pointing out of the subtle differences between one figure—of speech and another and between sub-divisions of the

same figure of speech. After all, *alaṅkāras* are modes of speech. They are written in the form of sentences and they produce in the reader a particular kind of verbal cognition (*śābdabodha*). The later *ālaṅkārikas* took great delight in analysing the *śābdabodha* caused by each figure of speech with the help of *navyanyāya* terminology and in pointing out its difference from those caused by other figures of speech. These subtle points belonged to the *śābdabodha* caused by each *alaṅkāra* and are of a general nature. They are expected to be present no matter who the author of the *alaṅkāra* is. They are like the definition of the *alaṅkāra* itself, in the absence of which it would not even attain its proper form. The commentators of the poems like Mallinātha, while pointing out the *alaṅkāra* in a particular stanza, often quote the definition of it and show how the particular instance conforms to the definition.

While any poet can introduce any *alaṅkāra* in his work and it would conform to the accepted definition of it and produce in the reader the particular kind of *śābdabodha* supposed to be characteristic of that *alaṅkāra*, poets may and do differ from one another in the way in which they introduce figures of speech in their works. Poets have their own style which cannot be hidden. It comes out in the midst of much conformity to tradition. Commentators do not directly point out the peculiarities and mannerisms in the style of a particular poet. They are more concerned with explaining the meaning of the words in the stanza, clearing up all allusions, drawing attention to points of grammar, elucidating the figures of speech and quoting or referring to authority for the philosophical and technical ideas expressed in it. A gifted commentator like Pūrṇa-sarasvatī, the author of the *Vidyullatā* on the *Meghadūta*, excels in bringing out the Greatness of Kalidāsa by revealing



all the subtle meanings embodied in each stanza of that great work. He makes us feel, though indirectly, the individuality of Kālidāsa's work. But this happens rarely.

And yet the works of the poets do exhibit special features or peculiarities or mannerisms or whatever else we may choose to call them. Kālidāsa Bhāravi and Māgha, have all of them written *mahākāvya*s which conform, more or less, to the definition of a *mahākāvya* as given in the *śāstra*. They are all divided into *sargas* and each *sarga* consists of a certain number of stanzas. All of them describe certain things mentioned in the *śāstra* as normal topics of a *mahākāvya*, though their stories differ. All of them contain certain *alaṅkāras* defined and illustrated in the *śāstra*. In the midst of these resemblances and conformities, the individuality of the poet shows itself. In writing a *mahākāvya*, the poet has to compose stanza after stanza and it is but natural that he should develop some ways of doing it. To write a stanza is to construct a sentence within the limitations of a particular metre and often of the particular *alaṅkāra* which he wants to introduce in that stanza. But two poets wanting to write a stanza in the same metre and introduce the same *alaṅkāra* need not necessarily adopt the same sentence—construction. Each may prefer a particular stanza construction, a particular way of presenting the different elements which go to make up that *alaṅkāra*. Kālidāsa, for instance, seems to show certain preferences, certain tendencies of this type. In attempting to point out certain tendencies of this type, it is not intended to convey that this way of constructing a sentence, this way of presenting the things described pervades the whole of his work. All that is meant is that it is frequently seen in his work. Nor is it claimed that this special feature cannot at all be seen in the works of

other poets. All that is claimed is that it is often seen in Kālidāsa's works, that it is, perhaps, one of his preferences.

One of the often noticed preferences of Kālidāsa in the construction of a stanza is the open and deliberate presentation of two or more persons or things or two or more attributes or two or more actions as parallel to one another, sometimes when the relation of *upamāna* and *upameya* is involved and sometimes even when it is not. Instead of presenting two separate persons or things as parallel to each other, sometimes two aspects of the same person or thing are presented as parallel to each other. Such a parallel presentation of two things is sometimes made even when it is a difference that is pointed out and not a resemblance. Sometimes two or more things are presented even when the *alaṅkāra* to be introduced would be complete with one of them. Sometimes, the parallel presentation looks like a recognised *alaṅkāra*, but on closer examination, it does not fully conform to the *śāstraic* definition of it.

A few examples of the above-mentioned points will now be given.

(a) Presentation of two things as parallel to each other.

सेना परिच्छदस्तस्य द्वयमेवार्थसाधनम् ।

शस्त्रेष्वकुण्ठिता बुद्धिर्माँर्वी घनुषि चातता ॥

Raghuvamśa I. 19.

"For him (Dilpa) his army was a mere sign of dignity. He had only two means to achieve his purpose : his intellect, at home in all the sciences and the bowstring, attached to his bow."

Here the intellect and the bow-string are presented us parallel to each other. That the poet was consciously and deliberately doing so is shown by the fact that the word *dvayam* is found in the stanza. To take another example :

दुदोह गां स यज्ञाय सस्याय मघवा दिवम्  
सम्पद्भिनिमयेनोभौ दधतुर्भुवनद्वयम् ॥

Raghu, I. 26.

"He milked the Earth, so that he may perform sacrifice. Indra milked the sky, so that vegetation may grow. Thus, the two: by exchange of prosperity, sustained the two worlds."

Here King Dilipa and Indra are presented as parallel to each other. Here also the word 'ubhau' (two) shows that the author was conscious of what he was doing. While describing Raghu, the poet says :—

सममेव समाक्रान्तं द्वयं द्विरङ्गमिना ।  
तेन सिंहासने पित्र्यमखिलं चारिमण्डलम् ॥

Raghu, IV. 4.

"He (Raghu) whose gait is like that of an elephant, mastered two things at the same time: the ancestral throne and the whole circle of his enemies."

Again the use of the word *dvayam* is noteworthy, because it shows that the poet was very conscious that he was putting forward two parallel things.

The following stanza also occurs in the description of Raghu :—

प्रसादसुमुखे तस्मिन्धन्द्रे च विशदप्रमे ।  
तदा चक्षुष्मतां प्रीतिरासीत् समरसा द्वयोः ॥

Raghu, IV. 18.

"Then people who had eyes to see took equal delight in two things: in Raghu with his joyful face and in the moon with its clear lustre."

It cannot be an accident that here also, a word expressive of the number two, namely, 'dvayoh' occurs. Equally deliberate and significant seems the insertion of the word "dvau" in the following stanza occurring in the description of the visit of Kautsa, the disciple of the sage Varatantu to Raghu in order to solicit the wherewithal to pay *dakṣiṇā* to his *guru*.

जनस्य साकेतनिवासिनस्तौ द्वावप्यभूतामभिनन्द्यस्तवौ ।  
गुरुप्रदेयाधिकनिस्पृहोऽर्थी नृपोऽर्थिकामाधिकप्रदश्च ॥

Raghu, V. 31.

"To the inhabitants of Sāketa, those two (Kautsa and Raghu) appeared to be noble souls: the suppliant not wanting to take more than what he had to give to his *guru* and the king, giving more than what the suppliant asked for."

The following stanza also deserves consideration.

तद्वलगुना युगपदुन्मिश्रितेन तावत्  
सद्यः परस्परतुलामधिरोहतां द्वे ।  
प्रस्पदमानपरुषेतरतारमन्त-  
श्चक्षुस्तव प्रखलितभ्रमरं च पद्मम् ॥

Raghu, V. 68,

"Let the two, by their beautiful and simultaneous opening, at once attain mutual resemblance. Your eyes, with their gentle pupils throbbing inside and the lotus with the bumble-bee vibrating within."

Here also the word 'dve' is a prelude to the parallel presentation of two things.

One has an opportunity of considering whether the use of a word expressive of the number two in such cases is deliberate or not by taking two stanzas, one from the *Raghuvamśa* and the other from the *Kumārasambhava*, both of which describe a similar situation: the *pāṇigrahaṇa* part of a marriage ceremony. *Raghuvamśa* VII. 22 runs as follows—

आसीद्वरः कण्टकितप्रकोष्ठः स्विन्नाङ्गुलिः संववृते कुमारी ।  
तस्मिन्द्वये तत्क्षणात्मात्मवृत्तिः समं विभक्तेव मनोभवेन ॥

“The bridegroom had horripilation in his forearm and the bride felt her fingers sweating. At that moment, cupid divided his function equally between the two.”

*Kumārasambhava*, VII. 77 runs as follows—

रोमोद्गमः प्रादुरभूदुमायाः स्विन्नाङ्गुलिः पुंगवकेतुरासीत् ।  
वृत्तिस्तयोः पाणिसमागमेन समं विभक्तेव मनोभवस्थ ॥

“Uma had her hair standing on end and Śiva had sweating fingers. By the meeting of their hands, the function of Cupid was equally divided between them.”

The word ‘*dvaye*’ occurs in the *Raghuvamśa*, but there is nothing corresponding to that in the *Kumārasambhava* even though the situation is the same. But even in the *Kumārasambhava*, one can feel from the construction of the stanza that the poet was very conscious that he was presenting two things in a parallel manner. After all, it is not the presence of a word expressive of the number two which matters most. It will be shown that there can be parallel presentation without that. However, in order to show that the use of such a word is not sporadic, a few more examples are being given:—

अधिकं शुशुमे शुभंयुना द्वितयेन द्वयमेव संगतम् ।  
पदमृद्धमजेन पैतृकं विनयेनास्य नवं च यौवनम् ॥

Raghu, VIII. 6.

“Two things, united with two other worthy ones, looked all the more beautiful, the prosperous ancestral kingdom united with Aja and his fresh youth, united with his modesty.”

Here the word expressive of the number two occurs twice : *dvitayena* and *dvayam*, showing that it was very much in the poet's consciousness. In this connection, Raghu IX, 3 and 9 may also be considered. It will not be out of place here, to give one or two examples from the other works of Kālidāsa. *Kumārasambhava* V. 71 is a good example of this style :—

द्वयं गत सम्प्रति शोचनीयतां समागमप्रार्थनया पिनाकिनः ।  
कलां च सप्त कान्तिमती कलावतस्त्वमस्य लोकस्य च नेत्रकौमुदी ॥

“Two things have become pitiable due to the desire to be united with Śiva, the wielder of Pināka: that lustrous digit of the moon (which is on his head) and you, the moonlight for the eyes of the world.”

It is worthy of note that *dvayam* is the very first word of the stanza, obviously intended by the author to be a key word in the construction of the stanza: As an example of the same style from one of the dramas of Kālidāsa, the following stanza from the *Śakuntalam* may be noted

परिग्रहबहुत्वेऽपि द्वे प्रतिष्ठे कुलस्य मे ।  
समुद्रवसना चोर्वी सखी च युवयोरियम् ॥

Śāk. III. 17.

“In spite of my many possessions, only two would be the cause of the stability of my dynasty; the Earth reaching up to the very oceans and this friend of yours. (*Śakuntalā*)”

But, as I said before, it is not necessary that a word expressive of the number two should be used every time two things are presented in a parallel manner. In many stanzas, no such word is used and yet the poet's intention to make such a parallel presentation is evident from the construction of the stanza. This is clearly seen in the following—

अजिताधिगमाय मन्त्रिभिर्युजे नीतिविशारदैरजः ।

अनपायिपदोपलब्धये रघुरासैः समियाय योगिभिः ॥

Raghu, VIII. 17.

“Aja united himself with ministers well-versed in state policy in order to acquire what had not yet been acquired, while Raghu chose the company of expert Yogis to attain the imperistable state.”

Hence, Aja the newly anointed King and Raghu, the King in retirement are presented in a parallel manner even though what is pointed out is a difference between the two. No numeral is actually used. Here is another example from the same context!:-

नृपतिः प्रकृतीरवेक्षितुं व्यवहारासनमादधे युवा ।

परिचेतुमुपांशु धारणां कुशपूतं प्रवयास्तु विष्टरम् ॥

Raghu. VIII. 18.

“The Young King occupied the seat of justice in order to examine the cases of his subjects while the old one occupied the holy seat made of *Kusa* grass in order to practise meditation.”

The parallel presentation, without the use of any numeral, is quite striking here. In fact, all the stanzas of this sarga from the seventh to the twenty-third are excellent examples, except that, in the twenty-third, a word expressive of the number occurs twice.

What is worth noticing in the examples given above is that the poet has managed to adopt this kind of construction even though the figure of speech is not the same in all of them. Sometimes, it is *upamā*, sometimes *tulya-yogitā*, sometimes *dr̥ṣṭānta* and sometimes something else. To have managed to fit in this kind of parallel presentation with different figures of speech shows the poet's mastery of the language.

(b) Parallel presentation in difference. Raghu VIII. 17, as pointed out above, shows such a presentation. But, it is by no means, a solitary instance.. To it may be compared the following stanza :—

वार्षिकं संजहारेन्द्रो धनुर्जैत्रं रघुर्वधौ ।  
प्रजार्थसाधने तौ हि पर्यायोद्यतकार्मुकौ ॥

Raghu, IV. 16.

“Indra withdrew the rain-bow while Raghu held the bow of victory. For they raise their bows in turn for accomplishing the good of the people.”

To say that Indra withdraws while Raghu holds forth is to point out a difference and yet the construction of the sentence is such that the two actions seems to be parallel to each other.

A very similar stanza is the following one—

प्रससादोदयादम्भः कुम्भयोनेर्महौजसः ।  
रघोरभिभवाशङ्किं चुक्षुमे द्विषतां मनः ॥

Raghu, IV. 21.

“At the rise of the mighty Agastya, the waters became calm ; at the rise of Raghu, the mind of the enemies, apprehensive of defeat, became agitated.”



(c) Parallel presentation, even when the *alaṅkāra* does not require it—

हंसश्रेणीषु तारासु कुमुदसु च वारिषु ।  
विभूतयस्तदीयानां पर्यस्ता यशसामिव ॥

Raghu, IV. 19.

“The abundance of his glory seemed to be distributed among flocks of swans, stars and the waters full of *kumuda* flowers.”

This is a fanciful interpretation by the poet of the whiteness of the swans, the stars and the white lotuses. They are interpreted as reflections of the glory of Raghu, because, by poetic convention, glory is white in colour. So this is *utprekṣā*. The point to be noted here is that the definition does not require that as many as three things should be presented in a parallel manner. The mention of one them would have been quite enough. But Kālidāsa likes such presentations. In *alaṅkāras* like *Kāraṇamālā*, *ekāvali* and *sāra* a chain is necessary. It is natural that in them several things should be presented. But when the poet does it though the definition of the figure does not require it, it shows a personal preference of his.

In this connection, Raghu I, 21 and Kumāra I, 43, 44, also deserve to be considered.

(d) Parallel presentation which looks like a recognised *alaṅkāra* but does not fully conform to the definition.

Some figures of speech involve the presentation of two or more things in a parallel manner. I have in mind those which are based on a chain-like presentation of things (*Śṛṅghalā*) in which each link in the chain is somehow connected with the previous or the following link. If the relation of the links in the chain is that of cause and

effect, the figure of speech is called *Kāraṇamālā*, if the relation is that of qualifier and qualified, it is *ekāvali* and if the relation is that of superior and inferior, it is *sāra*. In Kalidāsa, there are certain stanzas in which things are presented in a chain but the relation between the links does not come under any one of the three first mentioned. The following is an example—

आकारसदृशप्रज्ञः प्रज्ञया सदृशागमः ।

आगमैः सदृशास्म आस्मसदृशोदयः ॥

Raghu, I. 15.

“His (Dīlpaś) intellect was equal to his looks, his studies were equal to his intellect, his deeds were equal to his studies and his achievements were equal to his deeds.”

Here the relation between the links is resemblance which is not mentioned in the *śāstra* when figures of speech based on chain-formation (*śṛṅkhālā*) are discussed. Here four pairs of *upamāna* and *upameya* are presented in a parallel manner and the *upameya* of the preceding pair becomes the *upamāna* of the following pair. Incidentally, it may be noted that four things are here presented instead of the usual two. This is not unknown elsewhere. Here is another example—

तेनार्थवाङ्मोभपराङ्मुखेन तेन व्रता विघ्नभयं क्रियावान् ।

तेनास लोकः पितृमान् विनेत्रा तेनैव शोकापनुदेन पुत्री ॥

Raghu, XIV. 23.

“Through him (Rāma) who was free from greed people were wealthy, through him who removed obstacles, they were full of activity, in him, the disciplinarian, they had a father, in him who removed their sorrows, they had a son.”

Here four aspects of Rāma and of the people are presented in a parallel manner. Coming back to what looks like a recognised *alankāra*, the following stanza may be examined—

परस्परेण विज्ञातस्तेषूपायनपाणिषु ।

राज्ञा हिमवतः सारः राज्ञः सारो हिमाद्रिणा ॥

Raghu, IV. 79.

“When they (the gaṇas called *utsavaśaṅketa*) attended on him with presents in their hands, the king came to know the worth of Himalaya and Himalaya came to know the king's might.”

This looks like *anyonyālaṅkāra* in which, according to *sandrāloka*, there should be mutual service by two things.

Here the King and the Himalaya do not render service to each other. They just come to know each others worth. It is only by a little stretching that one can call this *anyonyālaṅkāra*, but parallel presentation of two things is found here also. This may be compared with the two following ones :—

रजोभिः स्यन्दनोद्धूतैर्गजैश्च घनसन्निभैः ।

भुवस्तलमिव व्योम कुर्वन् व्योमेव भूतलम् ॥

Raghu, IV. 29.

“With the dust raised by his chariots, he made the sky look like Earth and with his elephants resembling clouds, he made the Earth look like the sky.”

तस्य द्विपानां मदवारिसेकात् खुराभिघाताच्च तुरंगमानाम् ।

रेणुः प्रपेदे भुवि पङ्कभावं पङ्कोऽपि रेणुत्वमियाय नेतुः ॥

Raghu, XVI. 30.

“Through the flow of liquor from the temples of his (Kuśa's) elephants, the dust on the road became mud and by the treading of the hoofs of his horses, mud became dust.”

In these two stanzas, the parallel presentation consists in the statement that one thing was made to look like another or that it was converted into another. There is

no talk of mutual service: Hence they cannot be called *anyonyālañhāra* though they appear to be so.

This kind of parallel presentation of two or more things as embracing several *alañkāras* has not been recognised as a separate *alañkāra* in the *śāstra*. It is a peculiarity in the manner of presenting the meanings in the construction of the stanza. As it is not a repetition of sounds, irrespective of meaning, it cannot come under *śabdālañkāras*. As it is not a kind of special charm of the meaning itself, it cannot come under *arthālañkāras*. It is a peculiarity in the manner of presenting the meanings and it depends on the manner of constructing the stanza. Whether it can come formally under *śabdālañkāra* or not, it certainly evokes in the reader admiration for the skill of the poet. He also enjoys the beauty of the work which results from this skill.

Most of the illustrations given above come from the poet's two *mahākāvya*s: *Raghuvamśa* and *Kumārāsambhava*. One was taken from the drama *śākuntalam*. The poet shows the same skill in another drama of his, the *Mālavikāgnimitra*, in the following two stanzas.

नवकिसलयरागेणाग्रपादेन वाला  
स्फुरितनखरुचा द्वौ हन्तुमर्हत्यनेन ।  
अकुसुमितमशोकं दोहदापेक्षया वा  
प्रणमितशिरसं वा कान्तमाद्रपिराघम् ॥

Māla, III. 12.

"With the fore-part of her foot, having the red tint of young sprouts and having the scintillating lustre of her toe-nails, this maiden can kick both the *Aśoka* tree which has not yet blossomed, as it is expecting the fulfilment of its longing (*dohada*) or the lover with bowed head due to his recent guilt."

विरचितपदं वीरप्रीत्या सुरोपम सूरिभिः  
 चरितमुभयोर्मध्येकृत्य स्थितं कथकैशिकान् ।  
 तव हृतवतो दण्डानीकैर्विदर्भपतेः श्रियं  
 परिघगुरुभिर्दोभिः शौरेः प्रसह्य च रुक्मिणीम् ॥

Māla, V. 2.

‘O! God-like one! the exploits of you two achieved in respect of the *Krathakaisikas* have been versified by poets inspired by heroism—of you who have taken away the royal glory of the king of the *Vidarbhas* and of *Kṛṣṇa* who forcibly carried away Rukmiṇī by his strong bolt-like arms.”

The interest of these two stanzas is that they show this particular mannerism of Kālidāsa and confirm Kālidāsa's authorship of the *Mālavikāgnimitra*, once called into question by Wilson, though fully accepted now by everybody. One may also note that in both these stanzas, there is a word expressive of the number two.”

(e) *The Commentaries.* As far as I know, three commentaries on the *Mālavikāgnimitra* have already been published so far:—(1) by Kāṭayavema (2) by Nīlakaṇṭha (3) by Pandit Rāma Śāraka. The first, called *Knṁāra-gīrīrājīyam* is a good commentary. Not only does it explain the text clearly, paying due attention to the construction of the sentences. It also explains technical points, especially those relating to music and dance which occur frequently as *Mālavikā*, the heroine is presented in the drama as a student of dance which is so closely linked with music. It abounds in quotations from ancient texts which are considered to be authorities on dance such as the *Bharata-nāṭyaśāstra*, the *Saṅgitavidyāvinoda*, the *Nṛttaratnākara*, the *Vasantarājīya*. Nīlakaṇṭha's Commentary, published in the Vāṇivilāsa Sanskrit Series is nothing more than a collection

of stray remarks. It does not explain the whole text nor does it throw any light on the technical points relating to music and dance. The third published commentary, the *Sārārthadīpikā* of Pandit Rāma Śāraka, is a modern commentary, written by one whom I had the privilege to know. It is an excellent commentary, almost a model one. It explains the whole text. The author has a fine literary sense and so explains the motives and intentions of the characters with deep insight. His knowledge of the technical side of a Sanskrit drama is deep and detailed, and he supports his explanations by quotations from authoritative texts on technical matters. Another notable feature of this commentary is that it points out, from the beginning right till the end, the *alaṅkāras* which the poet has dexterously woven into the prose and verse portions of his work. Nor does the commentator content himself by merely giving the name of the particular *alaṅkāra* in a passage but goes on to say why it is so by overt and implied reference to the definition of that *alaṅkāra* in the *śāstra* and by pointing out the presence of the relevant characteristic in the *alaṅkāra* in question. Where in a particular passage, there is more than one *alaṅkāra*, he tries to point out as many as possible. (See Commentary on I. 4. His explanation of stanza 2 of Act I “*Purāṇam ityeva na sādhu sarvam* etc. is a good example of his way of explaining the text. It is worthy of note that the commentator sticks to this pattern of explanation from the beginning till the end of the drama. This uniformity makes the commentary reliable and satisfactory.

In addition to the above three published commentaries, I have gone through manuscript no. B. 5227 (a) D 4457 belonging to the Tanjore Maharaja Serfoji Saraswathi Mahal Library which is entitled *मालविकाग्निमित्रनाटकव्याख्यानम्* 1. The

name of the author is not mentioned anywhere. It is a very small manuscript which cannot possibly contain a complete commentary on the drama, however brief. A perusal of it soon reveals that it is a misnomer to call it a commentary at all. Its purpose does not seem to be to explain every word and sentence of the drama, as others usually do. Often, it reads like the text of the drama itself but with mistakes. Here are some mistakes found in the *prastāvanā* : अविषयमासां for अविषयमनसां. परसावति for पुरस्तात्. उत्तगुः पन्था - explanation of सन्मात्र(?) तामसि for तामसी. कीदृशि for कीदृशी. धिरता for धीरता. समीवेनाव्यतिक्रामति for समीवेनाव्यतिक्रामन्ती शिल्पशाला for शिल्पिशाला, सर्पमुद्रा for सर्पमुद्रा. निध्यायति for निध्यायन्ती. तव्योपांमे पतिरास्याने for तवोपात्ममे पतितास्मि. स्थानेखलु अयलीयकेनद्विज्ञकेरणकेसरेण कुसुमितवापहस्त for अनेनादुलीयकेनाद्विज्ञकेरणकेसरेण कुसुमित इव तेऽपहस्तः प्रतिभाति, वृत्ताचार्य for नाट्याचार्य. कीदृशि for कीदृशी. Sometimes, a prakṛt passage is given in its Sanskrit form. For example :— पञ्चगवणराजं चित्रलेह is given as प्रत्यगवणनायगभिन्नेरामाचार्यस्या वलोक्यति तिष्ठति. भट्टा उवट्टिदो is given as भर्तापस्थितः उवआराणन्दरं is given as उपचारान्तर. एङ्गासणोव विष्टेण भट्टिणा चित्यादाए देवीए परिअणमुद्गणं असणणंरं तं पेक्खिअ देवी पुच्छिदा is given as उपचारास्वरमेकासनोपविष्टेन भर्ता चित्रगताया देव्या परेजः न मध्यगता घूसन्नचारिणा दृष्टा देवि पृष्टादेवि अपुब्बा इअं दारिआ तुह आसण्णा आलिहिदा किणामहे-अत्ति is given as अपूर्वेयं दारिका आसन्ना तह लिखिता किणामधेयेत्ति. It is to be noted that though the prakṛt passage is given in its Sanskrit form तह has crept into it which is obviously the तुह of the original text in a corrupt form. पदं करोदि is given as पेदः करोति which is neither prakṛt nor Sanskrit, but just a mistake. ततोऽवधिरितवचनो भर्ता शंकिता देश पुनाप्यनुबन्धुं प्रवृत्तः for तदो अवहोरिदवअणो भट्टा पुणोवि अणुबन्धिदुं पवुत्तो यावहेवि न कथयति तावत् कुमार्या वसुल्लया देविकनीवस्याख्यातं

आउसविषा मालविकेति for जाव देवीण कहेदि दावकुमालीए वसुलच्छीए  
आयविसिदे आवुत्त एसा मालविकेति ।

All this is an attempt to give the original text of the drama and not to comment upon it but mistakes have crept into the prākṛt portion as well as the chāyā of it. सङ्क्षे बालभाबस्य अतः परं कथम किमस्य ननु सांप्रतं सविशेषं मालविका भर्तुः दर्शनाजते । अनुतिष्ठमानो नियोगं अहमपि मंगुलीयकं देव्या उपनेव्यमि. एष नृताचार्य आर्यगणदास संगीतशालाया निष्क्रामति । तस्मादस्यात्मानं दर्शयामि । न प्रतरस्माकं नाट्यं प्रति मिथ्यागौरवम् । कामं खलु etc. is omitted. The above is for सरिसंखु बालभावस्स । तदोवरं कहेहि । किं अण्णं संपदं सविसेसं मालविका भट्टिणो दंसणपहादो रक्खीअदि । हला अणुचिट्ठ अप्पणो णिओअं । अहंवि देवीए अहंगुलीअं अवणइस्सं । बकु परिक्रम्य अवलोक्यच । एसोणट्टाअरिओ अज्ज गणदासो संगीदसालादो णिक्कमदि । जाव से अत्ताणं देसेमि । गणदासः प्रविरय कामं खलु सर्वस्य कुलविद्या बहुमता । न पुनरस्माकं नाट्यं प्रति मिथ्यागौरवम् । कुतः

देवानामिदमामनन्ति मुनयः कान्ते क्रतुं चाक्षुषम्  
रुद्रेणेदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विता ।  
त्रैगुण्योन्नवमत्र लोकचरितं नानारसं दृश्यते  
नाट्यं भिन्नरुचेर्जनन्य बहुधा प्येकं समाराधनम् ॥

चक्षुषामनं चाक्षुषं द्विदा विभक्तं लास्यताण्डवमारमणवृत्त्यात् भटं व्यतिकर  
संपर्कः त्रैगुण्यं सत्त्वरजस्तमांसि रसा शृंगारादि यः समाराधनं जिणनं भवति.  
Only brief remarks on stray words of the above stanza are found in the commentary, otherwise most of it is ignored.

I read through this commentary in the hope of finding a new unpublished valuable commentary, but I was disappointed to find that it does not touch most of the original text. It only reproduces a part of the original text with mistakes.



MĀLAVIKĀGNI - MITRA  
OF  
KĀLIDĀSA

# महाकविकालिदासविरचितं मालविकाग्निमित्रम् ।

॥ प्रथमोऽङ्कः ॥

<sup>1</sup>एकैश्वर्ये स्थितोऽपि <sup>2</sup>प्रणत-  
बहुफले यः स्वयं कृत्तिवासाः  
कान्तासंमिश्रदेहोऽप्यविषय-  
मनसां यः <sup>3</sup>परस्ताद्यतीनाम् ।

अष्टाभिर्यस्य कृत्स्नं जगदपि  
तनुभिर्बिभ्रतो नाभिमानः  
सन्मार्गलोकनाय व्यपनयतु स  
<sup>4</sup>वस्तामसीं वृत्तिमीशः ॥ १ ॥

नान्द्यन्ते ।

सूत्रधारः ।<sup>5</sup> नेपथ्याभिमुखमवलोक्य । मारिष,  
इतस्तावत् ।

प्रविश्य ।

15

पारिपार्श्विकः । भाव, अयमस्मि ।

सूत्रधारः । अभिहितोऽस्मि <sup>6</sup>परिषदा  
कालिदासप्रथितवस्तु मालविकाग्निमित्रं नाम  
नाटकमस्मिन् <sup>7</sup>वसन्तोत्सवे प्रयोक्तव्यम्  
इति । तदारभ्यतां संगीतकम् ।

20

1. B, Bh. ०श्वर्यस्थि०. 2. B, Bh, Pv. प्रणतबहुफलो.  
3. Bh, P. पुर०. 4. Bh, P. नः. 5. CS<sup>2</sup> ins. अलमति-  
विस्तरेण before नेप०. 6. K, Ta<sup>2</sup>. विद्वत्परिषदा. 7. B.  
नववस०.

पारिपार्श्विकः । मा तावत् । <sup>८</sup>प्रथितयशसां  
<sup>९</sup>भाससौमिल्लकविपुत्रादीनां प्रबन्धानति-  
 क्रम्य वर्तमानकवेः कालिदासस्य <sup>१०</sup>क्रियायां  
 कथं बहुमानः ।

सूत्रधारः । अयि <sup>११</sup>विवेकविश्रान्तमभिहि- 5  
 तम् । पश्य ।

पुराणमित्येव न साधु सर्वं  
 न चापि काव्यं नवमित्यवद्यम् ।  
 सन्तः परीक्ष्यान्यतरद्भजन्ते  
<sup>१२</sup>मूढः परप्रत्ययनेयबुद्धिः ॥ २ ॥ 10

पारिपार्श्विकः । आर्यमिश्राः प्रमाणम् ।

सूत्रधारः । तेन हि त्वरतां भवान् ।

शिरसा प्रथमगृहीतामाज्ञामिच्छामि परिषदः कर्तुम् ।  
 देव्या इव धारिण्याः सेवादक्षः परिजनोऽयम् ॥ ३ ॥

इति निष्क्रान्ती । 15  
 प्रस्तावना

---

8. Bv, CS<sup>2</sup>. पृथुलय०. 9. B. भासकसौ० ; Ta<sup>1</sup> भाव-  
 कसौ ; CS<sup>2</sup> भाससोमिन्दक. 10. B, Ta<sup>1</sup>. कृतौ किंकृतो ब०;  
 11. CS<sup>2</sup> ०कशून्यम० ; R§ ०कश्रान्तम०. 12. K. अज्ञः.

ततः प्रविशति <sup>13</sup>चेटी

(अ) चेटी । आणत्तम्हि देवीए धारिणीए अहरप्प-  
उत्तोवदेसं <sup>14</sup>छलिअं णाम णट्ठअं <sup>15</sup>अन्तरेण  
कीरिसी मालविअत्ति <sup>16</sup>णट्ठाअरिअं अज्ज-  
गणदासं पुच्छिदुम् । ता जाव संगीदसालं <sup>17</sup>गच्छम्हि । इति परिक्रामति ।

[ततः प्रविशत्याभरणहस्ता द्वितीया चेटी ।]

(आ) प्रथमा । <sup>18</sup>द्वितीयां दृष्ट्वा । हला <sup>19</sup>कोमुदिए कुदो  
दे इअं धीरदा जं <sup>20</sup>समीवेण वि <sup>21</sup>अदिक्क-  
मन्ती इदो दिट्ठिं ण देसि । 10

(इ) द्वितीया । अम्हो बउलावलिआ । सहि, इदं  
देवीए <sup>22</sup>सिप्पिसआसादो आणीदं <sup>23</sup>णागमुद्दा-

(अ) आज्ञप्राप्तिं देव्या धारिण्या अचिरप्रवृत्तोपदेशं छलितं  
नाम नाट्यमन्तरेण कीदृशी मालविकेति नाट्या-  
चार्यमार्यगणदासं प्रष्टुम् । तद् यावत्संगीतशालां  
गच्छामि । 15

(आ) हला कोमुदिके, कुतस्त इयं धीरता यत् समीपेनापि  
अतिक्रामन्ती इतो दृष्टिं न ददासि ।

(इ) अंहो बकुलावलिका । सखि इदं देव्याः शिल्पिसका-

13. Cs<sup>1</sup>, Cs<sup>2</sup>, Ja. बकुलावलिका चेटी. 14. P, Ta<sup>1</sup>.  
छलिअं; Bh. चलीयं. 15. P. अन्दरेण. 16. B, Bh. णट्ठाअरिअं ; 20  
Ta<sup>2</sup> णट्ठाअरीअं. 17. P. गच्छेमि; Bh, Ta<sup>1</sup>. गच्छामि. 18. P.  
अन्यां. 19. Bh, Ta<sup>1</sup>, Ta<sup>2</sup>. कोमुदीए. 20. P. समीवे वि.  
21. Cs<sup>2</sup>. मं अदि०. 22. Cs<sup>1</sup>. Ja, Ta c. सिप्पिसालासआ०.  
23. Bh, P. सप्पमु; Cs<sup>1</sup> Ja. णाममु०; Cs<sup>2</sup>. राअमु०.

सणाहं अङ्गुलीअअं सिणिद्धं <sup>24</sup>णिज्झाअन्ती  
तुह उवांलम्भे पडिदम्हि ।

(ई) बकुलावलिका । विलोक्य । <sup>25</sup> ठाणे खु  
<sup>26</sup>सज्जदि <sup>27</sup>दिट्ठी । इमिणा अङ्गुलीअएण  
उब्भिण्णकिरणकेसरेण कुसुमिदो विअ दे 5  
<sup>28</sup>अग्गहत्थो <sup>29</sup>पडिभादि ।

(उ) कौमुदिका । हला, कहिं <sup>30</sup>पत्थिदा सि ।

(ऊ) बकुलावलिका । देवीए <sup>31</sup>एव्व वअणेण  
<sup>32</sup>णट्टाअरिअं अज्जगणदासं <sup>33</sup>पुच्छिद्धं उव-  
देसग्गहणे कीरिसी मालविअत्ति । 10

शादानीतं नागमुद्रासनाथमङ्गुलीयकं स्निग्धं  
निध्यायन्ती तवोपालम्भे पतितास्मि ।

(ई) स्थाने खलु सज्जति दृष्टिः । अनेनाङ्गुलीयकेनोच्चिन्न  
किरणकेसरेण कुसुमित इव तेऽग्रहस्तः प्रतिभाति ।

(उ) हला कुत्र प्रस्थितासि । 15

(ऊ) देव्या एव वचनेन नाट्याचार्यमार्यगणदासं प्रष्टुम्  
उपदेशग्रहणे कीदृशी मालविकेति ।

24. Ta<sup>1</sup>. णिम्भलअन्ती ; Ta<sup>2</sup>. णिरूअंति ; Ja. णिमाल-  
अंती. 25. Ta<sup>1</sup>. थाणे. 26. Ta<sup>1</sup>. सज्जइ. 27. B. दे दिट्ठी.  
28. Ja. अग्गाहत्थो. 29. B. पडिभाइ. 30. Ta<sup>2</sup> पद्धिदासि. 20  
31. B, Ja, Ta<sup>1</sup>, om. एव्व. 32. B, Bh, णट्टाअरिअं.  
33. P. पु० comes at the end.

- (ए) कौमुदिका । सहि, ईरिसेण <sup>34</sup>वावारेण  
असंणिहिदावि <sup>35</sup>दिट्टा किल सा भट्टिणा ।
- (ऐ) <sup>36</sup>बकुलावलिका । आम । <sup>37</sup>सो जणो  
देवीए <sup>38</sup>पस्सगदो चित्ते दिट्ठो ।
- (ओ) कौमुदिका । कहं विअ । 5
- (औ) बकुलावलिका । <sup>39</sup>सुणाहि । चित्तसालं  
गदा देवी <sup>40</sup>पच्चग्गवण्णराअं चित्तलेहं  
<sup>41</sup>आअरिअस्स ओलोअन्ती <sup>42</sup>चिट्ठदि ।  
<sup>43</sup>तस्सिं अन्तरे भट्टा उवट्ठिदो ।
- (अं) कौमुदिका । तदो तदो । 10

- (ए) सखि ईदृशेन व्यापारेणासंनिहितापि दृष्टा किल सा  
भर्ता ।
- (ऐ) आम । स जनो देव्याः पार्श्वगतश्चित्ते दृष्टः ।
- (ओ) कथमिव ।
- (औ) शृणु । चित्तशालां गता देवी प्रत्यग्रवर्णरागां चित्तलेखा- 15  
माचार्यस्यावलोकयन्ती तिष्ठति । तस्मिन्नन्तरे भर्तो-  
पस्थितः ।
- (अं) ततस्ततः ।

34. Bh, P. ईदिसव्वा. 35. B, Ja भाट्टिणा कहं दिट्ठा.  
36. B, Cs<sup>2</sup>, Ja, Ja<sup>1</sup>. continue to have प्रथमा and 20  
द्वितिया instead of बकुलावलिका and कौमुदिका. 37. Bh,  
P, Pv, SGU have सो जणो after पस्सगदो. 38. B, Cs<sup>2</sup>,  
Ja, Ta<sup>1</sup>, पासग० 39. Ta<sup>2</sup>. सुणुहि; Cs<sup>1</sup>, Cs<sup>2</sup>, Ja.  
सुणादु R<sup>१</sup>. सुणु 40. Ta<sup>1</sup>, पच्चग्ग०. 41. B, T. आआरि.  
42. Bh, Ta<sup>1</sup>. चिट्ठि. 43. B, Bh, Ta<sup>1</sup>, Ta<sup>2</sup>, तहि. 25

(अः) बकुलावलिका । <sup>44</sup>उवआराणन्दरं  
<sup>45</sup>एक्कासणोवविट्ठेण भट्टिणा चित्तगदाए  
 देवीए परिअणमज्झगदं <sup>46</sup>आसण्णदारिअं  
<sup>47</sup>पेक्खिअ देवी पुच्छिदा ।

(क) कौमुदिका । <sup>48</sup>किं ति । 5

(का) बकुलावलिका । अपुव्वा इअं दारिआ  
<sup>49</sup>तुह आसण्णा आलिहिदा किंणामहेअत्ति ।

(कि) कौमुदिका । णं <sup>50</sup>आकिदिविसेसे <sup>51</sup>आ-  
 अरो पदं करोदि । तदो तदो ।

(की) बकुलावलिका । तदो <sup>52</sup>अवहीरिअवअणो 10  
 भट्टा <sup>53</sup>सङ्गिदो देविं पुणो वि अणुबन्धिदुं

(अः) उपचारानन्तरमेकासनोपविष्टेन भर्ता चित्रगताया  
 देव्या परिजनमध्यगतामसन्नदारिकां दृष्ट्वा देवी पृष्टा ।

(क) किमिति ।

(का) अपूर्वेयं दारिका तवासन्ना आलिखिता किंणाम 15  
 धेयेति ।

(कि) नन्वाकृतिविशेषे आदरः पदं करोति ।

(की) ततोऽवधीरितवचनो भर्ता शङ्कितो देवीं पुनरप्यनुबन्धुं

44. Bh, P, SGU. have तदो अ before उवआ०.

45. CS<sup>1</sup>, Ja. एकासणो. 46. Bh, P, SGU आसण्णअरं तं. 20  
 R\$ आसण्णआरिणि 47. R\$ देक्खिअ. 48. Bh, P, किं  
 विअ. 49. B, Cs<sup>1</sup>, Ja. देवीए. 50. B, Bh, K, SGU.  
 विसेसेसु. 51. B, एवआ०; B, Cs<sup>2</sup>, P, Pv, Ta<sup>2</sup> आदरो.  
 52. B, Bh. ०हीरिदव०; Ja. अवधीरिदव०. 53. P. om. सङ्गिदो.

<sup>54</sup>पउत्तो । <sup>55</sup>जाव देवी ण कहेदि <sup>56</sup>दाव  
<sup>57</sup>कुमारीए वसुलच्छीए आचक्खिदं आउत्त  
 एसा मालविअ त्ति ।

(कु) कौमुदिका । <sup>58</sup>सरिसं खु बालभावस्स ।  
<sup>59</sup>तदो <sup>60</sup>वरं कहेहि । 5

(कू) बकुलावलिका । किं अण्णं । संपदं <sup>61</sup>माल-  
 विआ सविसेसं भट्टिणो दंसणपहादो रक्खी  
 अदि ।

(कृ) कौमुदिका । हला, अणुचिट्ठ अत्तणो णिओअं ।  
 अहं वि एदं अङ्गुलीअं देवीए उवणइस्सम् । 10  
 इति निष्क्रान्ता ।

प्रवृत्तः । यावद्देवी न कथयति तावत् कुमार्या वसु-  
 लक्ष्म्याख्यातम्—आवुत्त, एषा मालविका इति ।

(कु) सदृशं खलु बालभावस्य । ततः परं कथय ।

(कू) किमन्यत् । सांप्रतं मालविका सविशेषं भर्तुर्दर्शन- 15  
 पथाद्रक्ष्यते ।

(कृ) हला, अनुतिष्ठ आत्मनो नियोगम् । अहमप्येतदङ्गु-  
 लीयकं देव्यै उपनेष्यामि ।

54. B. पवुत्ता ; P. पवुत्तो. 55. B, Bh, J. om. जावदेवी.  
 56. B, Bh, CS<sup>1</sup>, CS<sup>2</sup>, Ja, Ta<sup>1</sup>, तदो. 57. P. कुमालीए. 20  
 58. B, CS<sup>1</sup>, CS<sup>2</sup>, Ta<sup>2</sup> ins. सस्मितं before सरिसं.  
 59. R§, Ta<sup>1</sup>. अदो. 60. B. अवरं. 61. P. सविसेसं  
 मालविआ.



(कै) बकुलावलिका । परिक्रम्यावलोक्य । एसो  
णट्टाअरिओ <sup>62</sup>अज्जगणदासो संगीदसा-  
लादो <sup>63</sup>णिक्कमदि । जाव से अत्ताणं दंसेमि ।  
इति परिक्रामति ।

प्रविश्य ।

5

गणदासः । कामं खलु सर्वस्यापि कुलविद्या  
बहुमता । न पुनरस्माकं नाटयं प्रति मिथ्या-  
गौरवम् । कुतः

देवानामिदमामनन्ति मुनयः कान्तं क्रतुं चाक्षुषं  
रुद्रेणेदमुमाकृत <sup>64</sup>व्यतिकरे स्वाङ्गे <sup>65</sup>विभक्तं द्विधा । 10  
तैर्गुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते  
नाटयं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् ॥४॥

(कै) बकुलावलिका । <sup>66</sup>उपेत्य । अज्ज वन्दामि ।  
गणदासः । भद्रे, चिरं जीव ।

---

(कै) एष नाट्याचार्य आर्यगणदासः संगीतशालातो 15  
निष्क्रामति । यावदस्यात्मानं दर्शयामि ।

(कै) आर्य वन्दे ।

---

62. B, CS<sup>1</sup>, Ja, T. om. अज्जगणदासो. 63. B, Ja,  
K, Ta<sup>2</sup>. णिग्गच्छदि ; R\$. णिक्कमइ ; Bh. णीक्कमइ ; Ta<sup>1</sup>.  
णिग्गच्छिअदि. 64. CS.<sup>10</sup> कृतेव्य०. 65. Ja. विमुक्तं. 66. Bh. 20  
P. उपगम्य ; R\$ उपसृत्य.

(को) बकुलावलिका । अज्ज देवी<sup>67</sup>पुच्छदि ।  
अवि उवदेसग्गहणे<sup>68</sup>णादिकिलिसेदि वो  
सिस्सा <sup>69</sup>मालविअत्ति ।

गणदासः । भद्रे<sup>70</sup>विज्ञाप्यतां देवी “परम-  
निपुणा मेधाविनी च” इति । किं बहुना । 5

यद्यत् <sup>71</sup>प्रयोगविषये भाविकमुपदिश्यते मया तस्यै ।  
<sup>72</sup>तत्तद् विशेषकरणात् प्रत्युपदिशतीव मे बाला ॥५॥

(कौ) बकुलावलिक । आत्मगतम् । <sup>73</sup>अदिक्क-  
मन्ति विअ इरावदिं पेक्खामि । प्रकाशम् ।  
<sup>74</sup>किदत्था दाणिं वो सिस्सा जस्सिं गुरुअणो 10  
एवं <sup>75</sup>तुस्सदि ।

गणदासः । <sup>76</sup>भद्रे, <sup>77</sup>तद्विधानामसुलभत्वात्  
पृच्छामि । कुतो <sup>78</sup>देव्यास्तत्पात्र <sup>79</sup>मानीतम् ।

(को) आर्य देवी पृच्छति ‘अप्पुपदेशग्रहणे नातिक्लेशयति  
वः शिष्या मालविका’ इति । 15

(कौ) अतिक्रामन्तीमिव इरावतीं पश्यामि । कृतार्थेदानीं  
वः शिष्या यस्यां गुरुजन एवं तुष्यति ।

67. Ta<sup>1</sup>. पुच्छइ. 68. B<sup>2</sup> णादिकिलिस्सदि ; T.० स्सेदि.  
69. Bh, Ja, T.० विएत्ति. 70. Bh, P. विभाव्यताम्.  
71. CS<sup>2</sup> विशेषविषये. 72. CS. प्रयोगकरणात्. 73. B, 20  
अदिक्कन्तं. 74. Ja. किदच्छा ; P. किदत्था. 75. Ta<sup>1</sup>.  
तुस्सइ. 76. CS<sup>2</sup> om. भद्रे. 77. CS<sup>2</sup> एतद्वि०. 78. Ja,  
SGU, T. देव्या. 79. Ta<sup>1</sup>, Ta<sup>2</sup>० मायातम्.

(कं) बकुलावलिका । अत्थि देवीए <sup>80</sup>वण्णावरो  
भादा वीरसेणो णाम । सो <sup>81</sup>भट्टिणा <sup>82</sup>णम्मदा-  
तीरे <sup>83</sup>अन्तवालदुग्गे ठाविदो । तेण <sup>84</sup>सिप्पा-  
हिआरे जोग्गा इअं <sup>85</sup>दारिअत्ति <sup>86</sup>भइणीए  
उवाअणं पेसिदा ।

5

गणदासः । <sup>87</sup>स्वगतम् । <sup>88</sup>आकृतिविनय-  
प्रत्ययादेनामनूनवस्तुकां संभावयामि । प्रकाशम् ।  
भद्रे मयापि यशस्विना भवितव्यम् । <sup>89</sup>यतः ।

पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः ।  
जलमिव समुद्रशुक्तो मुक्ताफलतां पयोदस्य ॥६॥ 10

(कः) बकुलावलिका । <sup>90</sup>अह कहिं वो सिस्सा ।

गणदासः । इदानीमेव <sup>91</sup>पञ्चाङ्गाभिनयमु-  
पदिश्य <sup>92</sup>मया <sup>93</sup>विश्रम्यतामित्यभिहिता दीर्घि-

(कं) अस्ति देव्या वर्णावरो भ्राता वीरसेनो नाम । स भर्ता  
नर्मदातीरेऽन्तपालदुर्गे स्थापितः । तेन शिल्पाधिकारे 15  
योग्येयं दारिकेति भगिन्यै उपायनं प्रेषिता ।

(कः) अथ कुत्र वः शिष्या ।

80. BV, Ja, K. om वण्णावरो. 81. R\$ भट्टुणा.  
82. P. Pv. मन्दाइणीदीरे. 83. B. अन्तराल० ; Ta<sup>1</sup>, Ta<sup>2</sup>.  
अन्तरापाल. 84. CS<sup>1</sup>, Ja. सिस्साधि. 85. Bh, CS<sup>1</sup>, Ja, 20  
T, Ta<sup>1</sup>, Ta<sup>2</sup> दारिएत्ति. 86. B. बहिणीए. 87. P. आत्म-  
गतम्. 88. CS<sup>1</sup>, CS<sup>2</sup>, Ja. आकृतिविशेषप्र० ; P. आकृतिप्र०.  
89. Bh. P. पश्य. 90. B. T. अज्ज ; Bh, Pv. अहवा.  
91. CS<sup>1</sup>, Ja, T. पञ्चाङ्गादिकम०. 92. P. om. मया.  
93. Bh, CS<sup>2</sup> विश्राम्य.

कावलोकनगवाक्षगता प्रवातमासेवमाना  
तिष्ठति ।

(ख) बकुलावलिका।<sup>९४</sup>तेण हि<sup>९५</sup>अणुजाणादु मं  
अज्जो । जाव से<sup>९६</sup>अज्जस्स परितोसणिवे-  
दणेण<sup>९७</sup>उस्साहं वड्ढेमि । 5

गणदासः । दृश्यतां सखी । अहमपि लब्ध-  
क्षणः<sup>९८</sup>स्वगृहं गच्छामि ।

इति निष्क्रान्ती

मिश्रविष्कम्भकः ।

तत्रः प्रविशत्येकान्तस्थपरिजनो मन्त्रिणा लेखहस्तेनान्वा- 10  
स्यमानो राजा ।

राजा । अनुवाचितलेखममात्यं विलोक्य ।

<sup>९९</sup>वाहतव, किं<sup>१००</sup>प्रतिपद्यते वैदर्भः ।

अमात्यः ।<sup>१०१</sup>देव, आत्मविनाशम् ।

राजा ।<sup>१०२</sup>निदेशमिदानीं श्रोतुमिच्छामि । 15

(ख) तेन ह्यनुजानातु मामार्यः । यावदस्या आर्यस्य परि-  
तोषनिवेदनेनोत्साहं वर्धयामि ।

94. R§ देण. 95. BV, K. तेण हि पुणो अ०. 96. P. अज्जपरि०. 97. BV, P, Ta<sup>1</sup>. उच्छाहं. R§. उसाहं. 98. B, Ja, T. स्वगेहं. 99. B. वार्हतक ; Ja, T. वाहतक ; Ta<sup>1</sup>, 20 वाहनव. 100. BV, Bh, CS<sup>2</sup>, Pv. प्रपद्यते. 101. P. om. देव. 102. P. SGU. संदेशम्.

अमात्यः । <sup>103</sup>इदमिदानीमनेन प्रतिलिखितम् । “पूज्येनाहमादिष्टः । पितृव्यपुत्रो भवतः कुमारो माधवसेनः प्रतिश्रुतसंबन्धो ममोपान्तिकमुर्पस<sup>104</sup>र्पन्नन्तरा त्वदीयेनान्त-<sup>105</sup>पालेनावस्कन्ध गृहीतः । स त्वया मदपेक्षया 5 सकललसोदर्यो <sup>106</sup>मोक्तव्यः इति । <sup>107</sup>तन्न वो विदितं यत्तुल्याभिजनेषु <sup>108</sup>भूमिधरेषु राज्ञां प्रवृत्तिः । अतोऽत्र <sup>109</sup>मध्यस्थः पूज्यो भवितुमर्हति । <sup>110</sup>सोदर्या पुनरस्य <sup>111</sup>ग्रहणविप्लवे विनष्टा । तदन्वेषणाय<sup>112</sup> प्रयतिष्ये । <sup>113</sup>अथ 10 अवश्यमेव माधवसेनो <sup>114</sup>मया पूज्येन मोचयितव्यः श्रूयतामभिसन्धिः ।

<sup>115</sup>मौर्यसचिवं <sup>116</sup>विमुञ्चति

यदि पूज्यः संयतं मम श्यालम् ।

मोक्ता माधवसेनं ततोऽहमपि बन्धनात् सद्यः ॥७॥ 15

राजा । <sup>117</sup>सरोषम् । कथं कार्यविनिमयेन मयि <sup>118</sup>व्यवहरत्यनात्मज्ञः । <sup>119</sup>वाहतव,

---

103. CS<sup>2</sup>, Ja. उदमनेन. 104. P. उपागच्छन्. 105. Ta<sup>1</sup>. अन्तरपालेन. 106. Bh, P, T. माचयितव्य. 107. B. Ta<sup>1</sup>, Ta<sup>2</sup>, तन्नवोन०; R§ तन्नवोनवि०. 108. P. भूमेरिव. 20 109. P. om, अत्र. 110. B, T, Ta<sup>1</sup>, सोदरी. 111. Bv ग्रहण-संप्लवे; Ta<sup>1</sup>. महाहवविप्लवे. 112. B, CS<sup>1</sup>, Ja. यतिष्ये; Ta<sup>1</sup> प्रयतिष्ये. 113. B, T, Ta<sup>2</sup> अथवा. 114. P. om. मया. 115. B. T. आर्यसचिवं; NT. मौद्गलसचिवं; Ta<sup>1</sup> पुनं सचिवं. 116. B. मुञ्चति. 117. P. om. सरोणं. 118. BV. व्याहरति. 25 119. B. वाहृतक; T. वाहनव; CS<sup>1</sup>, J. वाहत; CS<sup>2</sup> वाहक.

प्रकृत्यमितः<sup>120</sup> प्रतिकूलकारी च मे वैदर्भः ।  
 तद्घातव्यपक्षे स्थितस्य पूर्व<sup>121</sup>सङ्कल्पितसमु-  
 मूलनाय वीरसेनप्रमुखं दण्डचक्रमाज्ञापय ।  
 अमात्यः । <sup>122</sup>यदाज्ञापयति देवः ।

राजा । अथवा किं भवान् मन्यते । 5

अमात्यः । शास्त्रदृष्टमाह देवः । कुतः ।

अचिराधिष्ठितराज्यः शत्रुः प्रकृतिष्वरूढमूलत्वात् ।  
<sup>123</sup>नवसंरोपणशिथिलस्तरुरिव सुकरः समुद्धर्तुम् ॥८॥

राजा । तेन ह्यवितथं तन्त्रकारवचनम् ।  
 इदमेव निमित्तमा<sup>124</sup>दाय<sup>125</sup> समुद्योज्यतां 10  
<sup>126</sup>सेनापतिः ।

अमात्यः । तथा । इति निष्क्रान्तः ।

परिजनश्च यथाव्यापारं राजानमभितः स्थितः ।

प्रविश्य ।

(खा) विदूषकः । आणत्तोम्हि<sup>127</sup>तत्तहोदा रण्णा । 15  
 गोदम, चिन्तेहि दाव उवाअं <sup>128</sup>जह मे

(खा) आज्ञप्तोऽस्मि तन्नभवता राज्ञा । गोतम, चिन्तय  
 तावदुपायं यथा मे यदृच्छादृष्टप्रतिकृतिर्मालविका

120. P. प्रतिकूलचचारी. 121. P. पूर्वसङ्कल्पितमुन्मू०.  
 122. R§ यदादिशति. 123. P, SGU. नवसंरोहण०. 20  
 124. CS<sup>2</sup>, K. उपादाय. 125. Bh. समुद्योज्यताम्; R§. समुद्यो-  
 जय. 126. Ta<sup>1</sup>, Ta<sup>2</sup>. सेना; CS<sup>2</sup> सेनाचक्रम्; R§. तां सेनाम्.  
 127. B, T. तत्तभवदा. 128. B. जहा.

<sup>129</sup>जदिच्छादिट्टपडिकिदी मालविआ पच्च-  
कखदंसणा होदित्ति । <sup>130</sup>मए वि तं तह किदं ।  
जावसे णिवेदेमि । इति परिक्रामति ।

राजा । विदूषकं दृष्ट्वा । अयमपरः कार्यान्त-  
रसचिवोऽस्मानुपस्थितः । 5

(खि) विदूषकः । <sup>131</sup>उपगम्य । वड्डु भवं ।

राजा । सशिरःकम्पम् । इत आस्यताम् ।

<sup>132</sup>विदूषक उपविष्टः ।

राजा । <sup>133</sup>कच्चिदु<sup>134</sup>पेयोपायदर्शने व्यापृतं  
ते प्रज्ञाचक्षुः । 10

(खी) विदूषकः । <sup>135</sup>पओअसिद्धिं पृच्छ ।

राजा । कथमिव ।

(खु) विदूषकः । कर्णे । <sup>136</sup>एव्वं विअ ।

प्रत्यक्षदर्शना भवति इति । मयापि तत्तथा कृतम् ।  
यावदस्मै निवेदयामि । 15

(खि) वर्धतां भवान् ।

(खी) प्रयोगसिद्धिं पृच्छ ।

(खु) एवमिव ।

129. CS<sup>2</sup> चित्तिदिट्ठप०; CS<sup>1</sup>, यदिच्छा०. 130. P. मए वि तह; B, मत वि तं तहा; Bh, Ta<sup>2</sup> मए अ तं तह. 131. P, 20 SGU. उपसृत्य. 132. Bh, om. विदूषकः 133. Ta<sup>2</sup> किमुपे०. 134. B, T, Ta<sup>1</sup>० पायोपेयद०; CS<sup>2</sup>० दुपायद०. 135. P. adds अ before प०. 136. B, T. एव्वं विअ, इत्यावेदयति; CS<sup>1</sup>, CS<sup>2</sup>, Ja. एवमित्यावेदयति.

राजा । साधु वयस्य, निपुणमुपक्रान्तम् ।  
<sup>137</sup>इदानीं दुरधिगमसिद्धावप्यस्मिन्नारम्भे  
 वयमाशंसामहे । कुतः ।

<sup>138</sup>अर्थं सप्रतिबन्धं प्रभुरधिगन्तुम् सहायवानेव ।  
 दृश्यं<sup>139</sup> तमसि न पश्यति दीपेन विना सचक्षुरपि ॥९॥ 5

नेपथ्ये ।

अलमलं बहु विकथ्य । राज्ञः समक्षमेवा  
 वयो<sup>139</sup> रधरोत्तरव्यक्तिर्भविष्यति ।

राजा । <sup>140</sup>आकर्ण्य । सखे, <sup>141</sup>त्वत्सुनीति-  
 पादपस्य पुष्पमुद्भिन्नम् ।<sup>142</sup> 10

(खू) विदूषकः । फलं वि <sup>143</sup>अङ्गरेण <sup>144</sup>पेस्वि-  
 स्ससि ।

ततः प्रविशति कञ्चुकी ।

कञ्चुकी । देव, अमात्यो विज्ञापयति,  
 'अनुष्ठिता प्रभोराज्ञा<sup>145</sup> इति । एतौ पुनर्हर- 15  
 दत्तगणदासौ

(खू) फलमप्यचिरेण द्रक्ष्यसि ।

137. CS<sup>2</sup>. om. इदानीं. 138. B, CS<sup>1</sup>, CS<sup>2</sup>, Ja, T. सप्रतिबन्धं कार्यं. 139. Ta<sup>1</sup> तमपि. 139<sup>a</sup>. B, T, Ta<sup>1</sup>, Ta<sup>2</sup> घरोत्तरयोर्व्य; CS<sup>2</sup> घरामिव्यक्तिर्भ० 140. P. om. आकर्ण्य. 20 141. P. त्वन्नीति०. 142. CS<sup>1</sup>, Ja. उद्भिन्नमिदम्; CS<sup>2</sup> पुष्पमिदमुद्भि० 143. B, P, T. om अङ्गरेण. 144. Bh, P, R\$, SGU, T. देस्विस्ससि. 145. P. om. इति.



उभावभिनयाचार्यौ <sup>146</sup>परस्परजयोद्यतौ ।

त्वां <sup>147</sup>द्रष्टुमिच्छतः साक्षाद्भावाविव <sup>148</sup>शरीरिणौ ॥ १० ॥

राजा । प्रवेशय तौ ।

कञ्चुकी । यदाज्ञापयति देवः । निष्क्रम्य

<sup>149</sup>पुनस्ताभ्यां सह <sup>150</sup>प्रविश्य । इत इतो भवन्तौ । 5

हरदत्तः । राजानम<sup>151</sup>वलोक्य । अहो दुरासदो  
राजमहिमा । <sup>152</sup>

न च न परिचितो न चाप्यरम्य-<sup>153</sup>

श्चकितमुपैमि तथापि पार्श्वमस्य ।

सलिलनिधिरिव प्रतिक्षणं मे

10

भवति स एव नवो नवोऽयमक्षणोः ॥ ११ ॥

गणदासः । महत् खलु पुरुषाकार<sup>154</sup>मिदं  
ज्योतिः । तथा हि ।

द्वारे नियुक्तपुरुषानुमतप्रवेशः

सिंहासनान्तिकचरेण सहोपसर्पन् ।

15

तेजोभिरस्य विनिवर्तितहृष्टिपातै

र्वक्यादृते पुनरिव प्रतिवारितोऽस्मि ॥ १२ ॥

146. B, T. °जयौषिणौ. 147. B, CS<sup>1</sup>, Ja, T °ष्टमुद्यतौ.  
148. BV, Bh, Nt, Ta<sup>1</sup>, Ta<sup>2</sup>. विवादिनौ. 149. B, CS<sup>1</sup>, CS<sup>2</sup>,  
Ta<sup>2</sup> om. पुनः. 150. B, CS<sup>1</sup>, CS<sup>2</sup>, T. प्रविष्टः. 151. B, 20  
CS<sup>1</sup>, T, Ta<sup>2</sup> विलोक्य. 152. P, SGU add तथा हि after  
राजमहिमा. 153. P, SGU, °गम्यः. 154. Bv Po षाधिकारमिदं.

कञ्चुकी । <sup>155</sup>एष देवः । <sup>156</sup>उपसर्पतां  
भवन्ती ।

उभौ । <sup>157</sup>उपेत्य । विजयतां देवः ।

राजा । स्वागतं <sup>158</sup>भवद्भ्याम् । परिजनं  
विलोक्य । <sup>159</sup>आसने तावदन्नभवतोः । 5

<sup>160</sup>उभौ परिजनोपनीतयोरासनयोरुपविष्टौ ।

राजा । किमिदं शिष्योपदेशकाले युगपदा-  
चार्य<sup>161</sup>योरुपस्थानम् ।

गणदासः । देव, श्रूयताम् । मया <sup>162</sup>सुती-  
र्थादिभिनयविद्या <sup>163</sup>शिक्षिता । <sup>164</sup>दत्तप्रयोग- 10  
श्चास्मि । देवेन देव्या च परिगृहीतः ।

राजा । दृढं जाने । <sup>165</sup>ततः किम् ।

गणदासः । सोऽहममुना हरदत्तेन प्रधान-  
पुरुषसमक्षम् <sup>166</sup>नायं मे पादरजसापि<sup>167</sup>  
<sup>168</sup>तुल्य इत्यधिकक्षिप्तः । 15

---

155. Ta<sup>1</sup> एतं तं देवं. 156. B, CS<sup>1</sup>, PV, T, Ta<sup>1</sup>.  
उपसर्पताम्; Bh. उपसर्पतम्. 157. RŚ उपसृत्य. 158. Ta<sup>1</sup>.  
युवभ्याम्. 159. CS<sup>2</sup> आसनं. 160. PV युगपदाचार्याभ्यां सहोप-  
स्थानम्. 161. B, CS<sup>1</sup>, T ०चार्याभ्यामन्नोप०; Ta<sup>1</sup> र्थयोर्ममप०.  
162. Bh, P, SGU. तीर्थात्. 163. B, T, Ta<sup>2</sup> सुशिक्षिता. 20  
164. P० योगोऽस्मि; RŚ, Ta<sup>1</sup>. दत्तानुयोगोऽस्मि देवेन. 165. P.  
om. ततः किम्. 166. B, T. अयं न मे. 167. P० रजसा तु०.  
168. CS<sup>2</sup> तुल्योऽसीति.

हरदत्तः । देव अयमेव मयि प्रथमं <sup>169</sup>परि-  
वादकरः । <sup>170</sup>अत्रभवतः किल मम च समुद्र-  
पल्वलयोरिवान्तरमिति । <sup>171</sup>तदत्रभवानिमं  
मां च <sup>172</sup>शास्त्रे प्रयोगे च विमृशतु । देव एव नौ  
<sup>173</sup>विशेषज्ञः प्राश्निकः ।

5

(खृ) विदूषकः । समर्थं पडिणादं ।

गणदासः । प्रथमः कल्पः । अवहितो देवः  
श्रोतुमर्हति ।

राजा । <sup>174</sup>तिष्ठ तावत् । पक्षपातमत्र देवी  
मन्यते । तदस्याः पण्डितकौशिकीसहितायाः 10  
समक्षमेव न्याय्यो व्यवहारः ।

(खे) विदूषकः । सुदृढं भवं भणादि ।

<sup>175</sup>आचार्यी । यद्वेवाय रोचते ।

राजा । मौद्गल्य, अमुं प्रस्तावं निवेद्य पण्डित-  
कौशिक्या सार्धं <sup>176</sup>माह्वयतां देवी ।

15

(खृ) समर्थं प्रतिज्ञातम् ।

(खै) सुष्ठु भवान् भणति ।

169. Bh, Bv, P. परिवादस्तः; CS<sup>2</sup> अघ मे प्रथमं  
परिवादपरिकरः. 170. Ta<sup>2</sup> मम चात्रभवतः किल. 171. P.  
adds अस्ति after अन्तरम्. 172. B, Pv, Ta<sup>2</sup> शास्त्रप्र०. 20  
173. CS<sup>1</sup>. विशेषः प्रा० 174. Bh, P, SGU. तिष्ठतु०. 175. P.  
उभौ. 176. Ta<sup>2</sup> आह्वयताम्.

कञ्चुकी। यदाज्ञापयति देवः। इति निष्क्रम्य  
<sup>177</sup>सपरिव्राजिकया देव्या सह <sup>178</sup>प्रविश्य। इत इतो  
<sup>179</sup>भवती।

(खै) देवी। परिव्राजिकां विलोक्य। भअवदि, हरद-  
 त्तस्स गणदासस्स अ <sup>180</sup>संरंभे कहं 5  
 पेक्खसि।

परिव्राजिका। अलं स्वपक्षावसादशङ्कया।  
 न परिहीयते <sup>181</sup>प्रतिद्वंद्विनो गणदासः।

(खो) <sup>182</sup>देवी। जइ वि एव्वं <sup>183</sup>तहवि राअपरि-  
 ग्गहो से <sup>184</sup>पहाणत्तणं उवहरइ। 10

परिव्राजिका। <sup>185</sup>अयि राज्ञीशब्दभाजन-  
 मात्मा <sup>186</sup>नमपि <sup>187</sup>तावच्चिन्तयतु भवती।  
 पश्य।

(खै) भगवति, हरदत्तस्य गणदासस्य च संरंभे कथं पश्यसि।

(खो) यद्यप्येवं तथापि राजपरिग्रहोऽस्य प्रधानत्वमुपहरति। 15

177. Pv. सह परि०; P. om. स before परि०.  
 178. B, CS<sup>2</sup>, Ja, T, Ta<sup>2</sup>. प्रविष्टः, P. पुनः प्र०. 179. P.  
 देवीधारिणी; SGU देवी. 180. B, Ja, T. संरंभं; Ta<sup>2</sup> संरम्भो.  
 181. B. प्रतिवादिनो; CS<sup>1</sup>, Ja, T. प्रतिवादिना; Bh, Pv.  
 न च पराजीयते केनचिद् गणदासः. 182. Ja, Ta<sup>2</sup> धारिणी. 20  
 183. R\$. om. तहवि. 184. B. T. पहुत्तणं; CS<sup>2</sup> पउत्तणं.  
 185. CS<sup>1</sup>, R\$. अधिराज्ञी. 186. CS<sup>2</sup> मात्मनो. 187. B, T.  
 om. तावत्; T. नानुचिन्तयति; CS<sup>2</sup> महिमानं तावच्चिन्तय.

अतिमात्रभा<sup>188</sup>सुरत्वं पुण्यति  
<sup>189</sup>भानोः परिग्रहादनलः ।<sup>190</sup>  
 अधिगच्छति महिमानं चन्द्रोऽपि  
 निशापरिगृहीतः ॥ १३ ॥

(खौ) विदूषकः । <sup>191</sup>अविहा अविहा । उवट्टिदा 5  
 पीठमद्दिअं पण्डिदकोसिइं <sup>192</sup>पुरोकदुअ  
<sup>193</sup>देवी ।

राजा । पश्याम्येनाम् । यैषा  
 मङ्गलालङ्कृता भाति कौशिक्या यतिवेषया ।  
 तयी विग्रहवत्येव सममध्यात्मविद्यया ॥ १४ ॥ 10

परिव्राजिका । <sup>194</sup>उपेत्य । विजयतां देवः ।

राजा । भगवति, अभिवादये ।

परिव्राजिका—

महासारप्रसवयोः <sup>195</sup>सदृशक्षमयोर्द्वयोः ।  
 धारिणीभूतधारिण्योर्भव भर्ता <sup>196</sup>शरच्छतम् ॥ १५ ॥ 15

---

(खौ) अविहा अविहा । उपस्थिता पीठमर्दिकां पण्डित=  
 कौशिकीं पुरस्कृत्य देवी ।

---

188. Bv, P. ०भास्वरत्वं. 189. B, CS<sup>1</sup>, Ja, T. भानुः.  
 190. B, CS<sup>1</sup>, Ja, T. दहः. 191. Ta<sup>1</sup>, Ta<sup>2</sup>, अविह once.  
 192. B, CS<sup>1</sup>, T, Ta<sup>1</sup>, Ta<sup>2</sup>, पुरो० करिअ. 193. Ja, K, 20  
 धारिणी ; CS<sup>1</sup>, T. तत्तभोदी धारिणी. 194. CS<sup>1</sup>, Ja. परिव्राजि-  
 कामुपेत्य ; Ta<sup>2</sup> उपगम्य. 195. Ta<sup>1</sup>. सदृक्ष. 196. CS<sup>2</sup> शतं समाः

(खं) देवि । <sup>197</sup>जेदु अज्जउत्तो ।

राजा । स्वागतं देव्यै । परिव्राजिकां विलोक्य ।

भगवति, क्रियतामासनपरिग्रहः ।

सर्वे <sup>198</sup>उपविशन्ति ।

राजा । भगवति, <sup>199</sup>अन्नभवतोर्हरदत्तगण- 5

दासयोः <sup>200</sup>परस्परेण<sup>201</sup> विज्ञानसंघर्षो

जातः । <sup>202</sup>तदन्न भगवत्या प्राश्निकपदमध्या-

सितव्यम् ।

परिव्राजिका । सस्मितम् । <sup>203</sup>अलमुपा

लम्भेन । पत्तने <sup>204</sup>सति ग्रामे रत्नपरीक्षा । 10

राजा । <sup>205</sup>मा मैवम् । पण्डितकौशिकी

खलु <sup>206</sup>भगवती । पक्षपातिनावन<sup>207</sup>योरहं

देवी च ।

(खं) जगत्वार्यपुत्रः ।

197. B, T, Ta<sup>1</sup>. जेदुजेदु. 198. Bh, SGU. 15 यथोचितमुप०. 199. CS<sup>1</sup>, Ja. तन्नभवतोः; P. om. अन्न-भवतोः. 200. CS<sup>2</sup>, RS. परस्परवि०. 201. B, CS<sup>1</sup>, Ja, T. विज्ञानसंघर्षिणोः; Ta<sup>1</sup>, Ta<sup>2</sup> ०संघर्षो. 202. Bh, Bv, CS<sup>1</sup>, Ja, Pv. तदन्नभवत्या सितव्यम्. 203. P. अलमलमु०. 204. P, RS, SGU. विद्यमा-नोऽपि. 205. B, CS<sup>1</sup>, Ja, 20 T. नैतदेवम्. 206. Bh, Pv, Ta<sup>2</sup>. भवती. 207. Bh, Pv. add हरदत्तगणदासयोः after अनयोः

आचार्यौ । सम्यगाह देवः । मध्यस्था  
भगवती <sup>208</sup>नौ गुणदोषतः <sup>209</sup>परिच्छेत्तु-  
मर्हति ।

राजा । तेन हि प्रस्तूयतां विवादः ।

परित्राजिका । देव, प्रयोगप्रधानं <sup>210</sup>नाम 5  
नाट्यशास्त्रम् । किमत्र वाग्व्यवहारेण । <sup>211</sup>  
कथं वा देवी मन्यते ।

(ख) देवी । जइ मं पुच्छसि, <sup>212</sup>एदाणं विवादो  
एव्व ण मे <sup>213</sup>रुच्चदि ।

गणदासः । <sup>214</sup>देवि, न मां <sup>215</sup>समान- 10  
विद्यतः परिभवनीयम् <sup>216</sup>अनुमन्तुमर्हसि ।

(ग) विदूषकः । भोदि, <sup>217</sup>पेक्खामो उरब्भसं-  
वादं । किं <sup>218</sup>मुहा वेअणदाणेण । <sup>219</sup>

(ख) यदि मां पृच्छसि, एतयोर्विवाद एव न मे रोचते ।

(ग) भवति, पश्याम उरभ्रसंवादम् । किं मुधा वेतन- 15  
दानेन ।

208. P, SGU. गुणदोषौ नः. 209. Ta<sup>2</sup> परीक्षितुम्.  
210. P. SGU. हि, Ta<sup>1</sup>. किल. 211. P. puts कथं मन्यते  
in the mouth of the king. 212. B, T. तदा  
एदाणं. 213. P, SGU. रोच्चदि; R.Ś रोअदि; Bh, Pv, 20  
Ta<sup>1</sup> रुच्चइ. 214. Bh, Ta<sup>1</sup>. देवी. 215. B, CS<sup>1</sup>, Ja,  
T. वविद्यतया; P. अभिनयवि०; CS<sup>2</sup> वविद्येन. 216. B,  
Ja, T. अवगमपितुं; CS<sup>2</sup>, P. मन्तुम्. 217. P, R.Ś.  
देक्खामो. SGU अवंगन्तुम्. 218. B. मुधा. 219. B,  
T. add एदाणं after वदाणेण.

(गा) देवी । णं कलहप्पिओसि ।

(गि) विदूषकः । मा <sup>220</sup>एवं । अण्णोण्णकलह-  
प्पि<sup>221</sup>आणं मत्तहत्थीणं एकदरस्सि अणि-  
ज्जिदे कुदो उवसमो ।

राजा । ननु स्वाङ्गसौष्ठवातिशय<sup>222</sup>मुभयो- 5  
दृष्टवती भगवती ।

परिव्राजिका । अथ किम् ।

राजा । तदिदानीमतः <sup>223</sup>परं किमाभ्यां  
प्रत्याययितव्यम् ।

परिव्राजिका । <sup>224</sup>तदेव वक्तुकामास्मि । 10  
<sup>225</sup>शिष्टा क्रिया कस्यचिदात्मसंस्था  
संक्रान्तिरन्यस्य विशेषयुक्ता ।  
यस्योभयं साधु स<sup>226</sup>शिक्षकाणां  
धुरि प्रतिष्ठापयितव्य एव ॥ १६ ॥

(गा) ननु कलहप्रियोऽसि ।

15

(गि) मैवम् । अन्योन्यकलहप्रिययोर्मत्तहस्तिनोरेकतरस्मि-  
न्ननिर्जिते कुत उपशमः ।

220. B, T, Ta<sup>1</sup>. मा एवं चण्डि. 221. P. कलहिदाणं.  
222. Bv, P, SGU वाभिनयमु०. 223. P. अतः क्रियां ;  
Pv. किं द्वाभ्याम्. 224. P. एतदेव. 225. Bv, K, T. शिष्टा. 20  
226. CS<sup>2</sup>. शिक्षितानां.



(गी) विदूषकः । सुदं <sup>227</sup>अज्जेहिं भअवदीए  
वअणं । एसो <sup>228</sup>पिण्डित्तो <sup>229</sup>उवदेसदंस-  
णादो णिणओत्ति ।

हरदत्तः । <sup>230</sup>परमरुचितं नः ।

गणदासः । <sup>231</sup>देवि, एवं स्थि<sup>232</sup>तम् । 5

(गु) देवी । जदा उण <sup>233</sup>मन्दमेघा सिस्सा उव-  
देसं <sup>234</sup>मलिणेदि <sup>235</sup>तदा आअरिअस्स  
दोसो<sup>236</sup>णु ।

राजा । <sup>237</sup>एवमापद्यते । <sup>238</sup>विनेतुरद्वय-  
परिग्रहोऽपि बुद्धिलाघवं प्रकाशयति । 10

(गी) श्रुतमायभ्यां भगवत्या वचनम् । एष पिण्डितार्थ  
उपदेशदर्शनान्निर्णय इति ।

(गु) यदा पुनर्मन्दमेघा शिष्या उपदेशं मलिनयति तदा  
आचार्यस्य दोषो नु ।

227. Ta<sup>1</sup>. एदेहिं. 228. T. पिण्डित्तो. 229. Bh. 15  
Pv. ंदंसणे अ ; P, SGU. ंदंसणेण. 230. B, CS<sup>1</sup>, Ja,  
T. परमभिमत्तं ; P, SGU. परमुचितं ; Ta<sup>1</sup>, Ta<sup>2</sup>. परमरुचिरं.  
231. Bv. P. देव. 232. Bv, P. स्थितमेव ; Ja. एवमेव  
स्थितम् R\$ एवमवस्थितम्. 233. CS<sup>2</sup>. मन्दमइ P. अमेघा-  
विनी ; Ta<sup>1</sup>. अमेहाविणी. 234. Bh. मलिणएदि ; CS<sup>1</sup>. मलि- 20  
णएइ ; Pv. मलिणएदि. 235. Ta<sup>1</sup>. तदो. 236. B. णं ; CS<sup>2</sup>,  
T, Ta<sup>2</sup> om. णु. 237. CS<sup>2</sup>. एवमापठ्यते ; P. एवमुपपद्यते ;  
Ta<sup>2</sup>. एवमापाठ्यते. 238. CS<sup>1</sup>, CS<sup>2</sup>, P, Ta<sup>1</sup>, Ta<sup>2</sup> put  
what follows in the mouth of गणदास.

(गू) देवी । <sup>239</sup>गणदासं विलोक्य । <sup>240</sup>जनान्तिकम् ।  
<sup>241</sup>कहं दाणिं । अलं अज्जउत्तस्स उस्साह  
<sup>242</sup>कारणं मनोरहं <sup>243</sup>पूरिअ । <sup>244</sup>प्रकाशम् ।  
 विरम णिरत्थआदो आरम्भादो ।

(गृ) विदूषकः । सुदट्ठ<sup>245</sup>होदी भणादि । भो, 5  
 गणदास, <sup>246</sup>संगीदआवदेसेण <sup>247</sup>सरस्सई-  
 उवाअणमोदआइं खादमाणस्स किं दे<sup>248</sup>  
 सुलहणिग्गहेण विवादेण ।

गणदासः । सत्यमयमेवार्थो देवीव-<sup>249</sup>  
 चनस्य । श्रूयतामवसरप्रा<sup>250</sup>प्तमिदम् । 10

(गू) कथमिदानीम् । अलमार्यपुत्तस्योत्साहकारणं मनोरथं  
 पूरयित्वा । विरम निरर्थकादारम्भात् ।

(गृ) सुष्ठु भवती भणति । भो गणदास, संगीतकापदे-  
 शेन सरस्वत्युपायनमोदकानि खादतः किं ते सुल-  
 भनिग्रहेण विवादेन । 15

239. B, T, Ta<sup>1</sup>, Ta<sup>2</sup>. give this later.  
 240. CS<sup>1</sup>, Ja. स्वगतं । गण० । प्रकाशं. 241. Bh, R\$. जह  
 दाणिं. 242. P. ०कालणं. 243. Ja. परिपूरिअ. 244. Ta<sup>1</sup>,  
 Ta<sup>2</sup>. om. प्रकाशं. 245. B, CS<sup>1</sup>, CS<sup>2</sup>, Ta<sup>1</sup>. भोदी.  
 246. CS<sup>1</sup>, CS<sup>2</sup>, संगीदए पदं लम्भिअ; B, T. संगीदअपदं 20  
 उवलम्भिअ; Bh, Pv. संगीदओवदेसं आहरिअ; R\$, T.  
 संगीदपदं लम्भिअ. 247. Ta<sup>2</sup>. सरस्सईए पूअणमोदआइं.  
 248. Ta<sup>2</sup>. मुहणिग्ग. 249. B, T. ०वाक्यस्य. 250. Bv.  
 इदानीम्; P. om. इदम्.

लब्धास्पदोऽस्मीति विवादभीरो-

<sup>251</sup>स्तितिक्षमाणस्स परेण निन्दाम् ।

यस्यागमः केवलजीवि<sup>252</sup>कायै

तं ज्ञानपण्यं <sup>253</sup>वणिजं वदन्ति ॥ १७ ॥

(गे) देवी । अइरोवणीदा<sup>254</sup> वो सिस्सा । <sup>255</sup>ता 5  
अवरिणिट्टिदस्स उवदेसस्स <sup>256</sup>अण्णअं<sup>257</sup>  
पआसनं ।

गणदासः । अत एव मे निर्बन्धः ।

(गै) देवी । तेण हि दुवेवि भअवदीए उवदेसं  
<sup>258</sup>दंसेह । 10

परिव्राजिका । <sup>259</sup>देवि, नैतन्न्याय्यम् ।  
सर्वज्ञस्याप्येकाकिनो निर्णयाभ्युपगमो दो-  
षाय । <sup>260</sup>

(गो) अचिरोपनीता वः शिष्या । तदपरिनिष्ठितस्योपदेश-  
स्यान्याय्यं प्रकाशनम् । 15

(गै) तेन हि द्वावपि भगवत्यै उपदेशं दर्शयतम् ।

251. CS<sup>2</sup>. उपेक्षमाणस्स. 252. Bv, P. ०जीविकैव.  
253. Ta<sup>1</sup>. वणिजो व०. 254. B, R\$, T. दे. 255. B, P,  
T. om. ता. 256. B, T, Ta<sup>1</sup>. अणज्जं. 257. B, T,  
Ta<sup>2</sup>. आवेदणं; R\$ पदंसणं. 258. CS<sup>1</sup>, CS<sup>2</sup>, दंसेघ; P. 20  
देसह. 259. P. om. देवि. 260. Ta<sup>1</sup>. adds भवति after  
दोषाय.

(गौ) देवी । <sup>261</sup>जनान्तिकम् । <sup>262</sup>मूढे <sup>263</sup>परिव्वा-  
जिए मं <sup>264</sup>जगदि वि <sup>265</sup>सुत्तं विअ करेसि ।  
इति सासूयं पगावर्तते । राजा देवीं परिव्राजिकायै दर्शयति ।  
परिव्राजिका । <sup>266</sup>विलोक्य ।

अनिमित्तमिन्दुवदने किमल-  
भवतः पराङ्मुखी भवसि ।  
प्रभवन्त्योऽपि हि भर्तृषु कारण-  
कोपाः कुटुम्बिन्यः ॥ १८ ॥

5

(गौ) विदूषकः । णं <sup>267</sup>सकारणं एव्व । अत्तणो  
पक्खो रक्खिदव्वो <sup>268</sup>त्ति । गणदासं विलोक्य । 10  
दिट्ठिआ <sup>269</sup>कोवव्वाजेण देवीए परित्तादो  
भवं । सुसिक्खिदो वि <sup>270</sup>सव्वो <sup>271</sup>उवदेस-  
दंसणे ण <sup>272</sup>णिउणो <sup>273</sup>होदि ।

---

(गौ) मूढे परिव्राजिके, मां जाग्रतीमपि सुप्तामिव करोषि ।

(गौ) ननु सकारणमेव । आत्मनः पक्षो रक्षितव्य इति । 15  
दिष्ट्या कोपव्याजेन देव्या परिव्रातो भवान् ।  
सुशिक्षितोऽपि सर्व उपेक्षदर्शने न निपुणो भवति ।  
आसनादुत्थातुमिच्छति ।

---

261. P, SGU. आत्मगतम्, not found in any manuscript. 262. R§ मुद्धे. 263. P, SGU. om. 20 परिव्राजिए. 264. P. SGU. जागत्ति. 265. R§. पसुत्तं. 266. B, Ja, T. om. विलोक्य. 267. P. कारणादो. 268. B, R§, T. om. त्ति. 269. CS<sup>2</sup>. कोवोवदेसेण. 270. P. om. सव्वो. 271. CS<sup>1</sup>, CS<sup>2</sup>, Ja. उवदेसेण ; P. दंसणेण. 272. B, T, Ta<sup>2</sup> णिह्वादो ; CS<sup>1</sup>. Ja. निराहादो. 273. B, CS<sup>1</sup>, Ja, 25 T. भोदि.

गणदासः । देवि, श्रूयताम् । एवं जनो  
<sup>274</sup>गृह्णाति । तदिदानीम् ।

विवादे <sup>275</sup>दर्शयिष्यन्तं  
 क्रियासंक्रान्तिमात्मनः ।

यदि मां नानुजानासि 5  
 परित्यक्तोऽस्म्यहं त्वया ॥ १९ ॥

(गं) देवी । स्वगतम् । का गई । प्रकाशम् ।  
<sup>276</sup>पहवदि <sup>277</sup>आअरिओ <sup>278</sup>सिस्सजणस्स ।  
 गणदासः । <sup>279</sup>चिरमपदे शङ्कितोऽस्मि ।  
 राजानमवलोक्य । अनुज्ञातं देव्या । तदाज्ञापयतु <sup>10</sup>  
 देवः कस्मिन्न <sup>280</sup>भिनेयवस्तुन्युपदेशं <sup>281</sup>दर्श-  
 यिष्यामि ।

राजा । यदादिशति भगवती ।

परिव्राजिका । किमपि देव्या मनसि  
 वर्तते । <sup>282</sup>तच्छङ्कितास्मि । 15

---

(गं) का गतिः । प्रभवत्याचार्यः शिष्यजनस्य ।

---

274. CS<sup>2</sup> जना गृणन्ति ; RS. एवं जानन्ति. 275. B, T, Ta<sup>1</sup>, Ta<sup>2</sup>. दर्शयिष्यामि. 276. B, T, Ta<sup>1</sup>. पहवदि. 277. Bv, P. अज्जो. 278. CS.<sup>2</sup> सिस्सिआजो. 279. B. चिरमपदेशश०. 280. B, Ja, T, Ta<sup>2</sup> भिनयव०. 281. CS<sup>2</sup>. 20 दर्शयामि. 282. B, Ja, T. ततः श०.

(गः) देवी । भण वीसद्धं । णं<sup>283</sup>पहविस्सं अत्तणो  
परिअणस्स ।

राजा । मम चेति ब्रूहि ।

(घ) देवी । भअवदि भण दाणिं ।

परिव्राजिका । देव <sup>284</sup>चतुष्पदोद्धवं<sup>285</sup> 5  
छलितं <sup>286</sup>दुष्प्रयोजमुदाहरन्ति । तत्तैकार्थ-  
संश्रय<sup>287</sup>मुभयोः प्रयोगं पश्यामः । तावता  
ज्ञायत एवा<sup>288</sup>तभवतोरुपदे<sup>289</sup>शान्तरम् ।

आचार्यौ । यदाज्ञापयति भगवती ।

(घा) विदूषकः । तेण हि दुवे वि वग्गा पेक्खा 10  
<sup>290</sup>घरए संगीदरअणं करिअ अत्तहोदो दूदं  
<sup>291</sup>पेसध । <sup>292</sup>अहवा <sup>293</sup>मुदङ्गसद्धो एव्व णो  
उट्ठावस्सदि ।

(गः) भण विसब्धम् । ननु प्रभविष्यामत्मनः परिजनस्य ।

(ग) भगवदि, भणेदानीम् ।

15

(घा) तेनहि द्वावपि वर्गौ प्रेक्षागृहे संगीतरचनां कृत्वा  
अतभवतो द्रुतं प्रेषयतम् । अथवा मृदङ्गशब्द एव  
न उत्थापयिष्यति ।

283. B, CS<sup>1</sup>, Ja. T. पभविस्सदि; Bh. पभविस्ससि.

284. B, CS<sup>2</sup>, Ja, T. शर्मिष्ठायाः कृतिः चतुष्पदोद्धवं. 285. Bh, 20  
P, SGU. चलितं. 286. B, P, T. om. दुष्प्रमोजं. 287. CS<sup>1</sup>,  
Ja. ०र्थसंशयमु०. 288. Bh, Ta<sup>1</sup>, Ta<sup>2</sup>. तन्नभवतोः; P.  
भवतोः. 289. P. SGU. ०शतारतम्यम्. 290. B. ०क्खागेहे.  
291. P, R. S. पेसअन्तु. 292. B. अयवा. 293. R. S. मिदङ्ग०.

हरदत्तः । तथा । इत्युत्तिष्ठति । गणदासो देवी<sup>294</sup>मव-  
लोकयति ।

(घि) देवी । गणदासं विलोक्य । विअई होहि । ण हु  
विअअप<sup>295</sup>च्चत्थिणी अहं<sup>296</sup>अज्जस्स ।

आचार्यीं प्रस्थितौ ।

5

परिव्राजिका । इतस्तावदाचार्यीं ।

उभौ । परिवृत्य । इमी स्वः ।

परिव्राजिका । निर्णयाधिकारे ब्रवीमि ।  
सर्वाङ्गसीष्टवाभिव्यक्तये<sup>297</sup>विगतनेपथ्ययोः  
पात्रयोः प्रवेशोऽस्तु ।

10

उभौ ।<sup>298</sup>नेदमावयोरुपदेश्यम् । इति निष्क्रान्तौ

(घी) देवी । राजानमवलोक्य । जइ रा<sup>299</sup>अकज्जेसु  
ईरिसी<sup>300</sup>उवाअणिउणदा अज्जउत्तस्स  
<sup>301</sup>तदो सोहणं हवे ।

(घि) विजयी भव । न खलु विजयप्रत्यर्थिन्यहमार्यस्य । 15

(घी) यदि राजकार्येष्वीदृशी उपायनिपुणतार्यपुत्रस्य ततः  
शोभनं भवेत् ।

294. B, CS<sup>1</sup>, Ja. धारिणीम०. 295. Ta<sup>1</sup>. ण्पच्छ-  
क्खिणी. 296. P, SGU. आअरिअस्स. 297. Bv, P,  
SGU. विरलने०; CS<sup>1</sup> Ja. विहितने०; Ta<sup>2</sup>. विरक्तने०. 20  
298. Bv, P. नेदमप्पाव०. 299. Bh, Pv. इदरेषु राअ०.  
300. B, CS<sup>1</sup>, CS<sup>2</sup>, T. ईरिसीणि०. 301. P. ता.

राजा । देवि ।

अलमन्यथा गृहीत्वा न खलु  
मनस्विनि मया प्रयुक्तमिदम् ।

प्रायः समानविद्याः <sup>302</sup>परस्पर-  
यशःपुरोभागाः ॥ २० ॥

5

नेपथ्ये मृदङ्गध्वनिः । सर्वे कर्णं ददति ।

परित्राजिका । हन्त प्रवृत्तं संगीतकम् ।  
तथा ह्येषा—

जीमूतस्तनितविशङ्किभिर्मयूरै-  
रुद्धीवैरनुरसितस्य पुष्करस्य । 10

निर्हादिन्युपहितमध्यमस्वरोत्था  
मायूरी मदयति मार्जना मनांसि ॥ २१ ॥

राजा । देवि, <sup>303</sup>सामवायिका भवामः ।

(घु) देवी । स्वगतम् । अहो अविणओ अज्ज-  
उत्तस्म । 15

---

(घु) अहो, अविनय आर्यपुत्रस्य ।

---

302. Ta<sup>2</sup>. परस्परं प्रायशः पुरो०. 303. B, CS<sup>1</sup>, T.  
तस्याः सामाजिकाः; CS<sup>2</sup>. तस्याः प्रत्यनन्तरीभवामः.



सर्वे उत्तिष्ठन्ति ।

(घू) विदूषकः । अपवार्य । भो धीरं <sup>304</sup>गच्छ ।  
मा <sup>305</sup>तत्तभोदी <sup>306</sup>धारिणी <sup>307</sup>विसंवाद-  
इस्सदि ।

राजा ।

5

घैर्याविलम्बिनमपि त्वरयति  
मां मुरजवाद्य <sup>308</sup>रावोऽयम् ।  
अवतरतः सिद्धिपथं शब्दः  
स्वमनोरथस्येव ॥ २२ ॥

इति निष्क्रान्ताः सर्वे ।

10

इति प्रथमोऽङ्कः ।

(घू) भो धीरं गच्छ । मा तन्नभवती धारिणी विसंवाद-  
पिष्यति ।

304. CS<sup>2</sup>, Ja. गच्छम्ह. 305. R\$ तत्तहोदिं;  
Ta<sup>1</sup>. अत्तहोदिं. 306. R\$. धारिणिं. 307. R\$. विसंवादइ 15  
स्ससि. 308. CS<sup>1</sup>, CS<sup>2</sup> K, R\$, Ta<sup>2</sup> ँरागोऽयं, P, P<sub>v</sub>,  
SGU. ँनादोऽयं.

## द्वितीयोऽङ्कः ।

ततः प्रविशति संगीतरचनायां कृतायामासनस्थः सवयस्यो राजा  
घारिणी परिव्राजिका विभवतश्च परिवारः ।

राजा । भगवति, <sup>1</sup>अत्रभवतोराचार्ययोः  
कतरस्य प्रथममुपदेशं <sup>2</sup>द्रक्ष्यामः । 5

परिव्राजिका । ननु समानेऽपि <sup>3</sup>ज्ञान-  
वृद्धभावे <sup>4</sup>वयोऽधिकत्वाद् गणदासः <sup>5</sup>पुर-  
स्कारमर्हति ।

राजा । <sup>6</sup>तेन हि, मौढ्यं, एवमत्रभवतो-  
रावेद्य <sup>7</sup>नियोगमशून्यं कुरु । 10

कञ्चुकी । यदाज्ञापयति देवः । इति निष्क्रान्तः ।

प्रविश्य ।

गणदासः । देव, शर्मिष्ठायाः कृतिर्लयमध्या  
<sup>8</sup>चतुष्पदा । तस्या<sup>9</sup>श्चतुर्थवस्तुनः प्रयोग-  
मेकमनाः श्रोतुमर्हति देवः । 15

राजा । <sup>10</sup>आचार्यबहुमानादवहितोऽस्मि ।<sup>11</sup>

---

1. B, CS<sup>2</sup>. तत्रभ०. 2. B, CS<sup>2</sup>, Ja, T. ०शो दृश्यताम्.  
3. B, CS<sup>1</sup>, Ja. ज्ञानभावे ; Ta<sup>1</sup>. ज्ञानवृद्धत्वे ; Ta<sup>2</sup>. ज्ञाने-  
वृद्धभावे. 4. B, CS<sup>2</sup>, R\$, SGU. वयोवृद्धत्वात्. 5. CS<sup>2</sup>. थप्रमं  
पुर०. 6. CS<sup>2</sup>, Ja, R\$ om. तेन हि. 7. P, SGU, Ta<sup>1</sup>. 20  
स्वनियो०. 8. Pv. चतुष्पदी R\$ चतुष्पादा. 9. B, CS<sup>1</sup>, Ja,  
T, Ta<sup>1</sup>, Ta<sup>2</sup>. चतुष्पदवस्तुक R\$ ०स्यास्तु छलिकप्र०. 10. P.  
आचार्य बहु०. 11. B. here adds : प्रवेशय पात्रम् । गणदासः ।  
यदादिशति देवः.

इति निष्क्रान्तो गणदासः ।

राजा । जनान्तिकम् । वयस्य  
नेपथ्य<sup>12</sup>गृहगतायाश्च-  
क्षुर्दर्शनसमुत्सुकं तस्याः ।  
संहर्तुमधीरतया <sup>13</sup>व्यवसितमिव  
मे तिरस्करिणीम् ॥ १ ॥

5

(अ) विदूषकः । अपवार्य । उवट्टिदं णअणमहु  
संणिहिदमक्खिअं अ । ता अप्पमत्तो दाणिं  
<sup>14</sup>पेक्ख ।

ततः प्रविशत्याचार्यप्रत्यवेक्ष्यमाणाङ्गसौष्ठवा मालविका । 10

(आ) विदूषकः । <sup>15</sup>जनान्तिकम् । पेक्खदु भवं । ण  
खु से पडिच्छन्दादो <sup>16</sup>परिहीअदि मhurदा ।  
राजा । <sup>17</sup>अपवार्य । वयस्य  
चित्रगतायामस्यां कान्ति-  
विसंवादशङ्कि मे हृदयम् ।  
संप्रति शिथिलसमाधिं  
मन्ये येनेयमालिखिता ॥ २ ॥

15

(अ) उपस्थितं नयनमधु संनिहितमक्षिकं च । तदप्रमत्त  
इदानीं प्रेक्षस्व ।

(आ) प्रेक्षतां भवान् । न खल्वस्याः प्रतिच्छन्दात् परिही- 20  
यते मधुरता ।

12. P. SGU. नेपथ्यपरिगता०. 13. Ta<sup>2</sup>. व्यवहितमिव.  
14. पेहि. 15. Ta<sup>2</sup>. अपवार्य. 16. B, CS<sup>1</sup>, Ja, T. वि  
हीअदि. 17. P, SGU. जनान्तिकं.

गणदासः । वत्से, मुक्तसाध्वसा सत्त्वस्था  
भव ।

राजा । <sup>18</sup>आत्मगतम् । अहो <sup>19</sup>सर्वस्थाना-  
नवद्यता रूपस्य । तथा हि ।

दीर्घाक्षिं शरदिन्दुकान्ति 5  
वदनं बाहू नतावंसयोः  
संक्षिप्तं निबिडोन्नतस्तन-  
मुरः पार्श्वे प्रमृष्टे इव ।

मध्यः पाणिमितो <sup>20</sup> नितम्बि  
जघनं पादावरालाङ्गुली 10  
छन्दो नर्तयितुर्यथैव <sup>21</sup>मनसि  
श्लिष्टं तथास्या वपुः ॥ ३ ॥

(इ) मालविका । <sup>22</sup>उपगानं कृत्वा चतुष्पदव <sup>23</sup>स्तुकं  
गायति ।

दुल्लहो पिओ तस्सिं भव हिअअ णिरासं 15  
अम्हो अपङ्गओ मे पप्फुरइ किंवि वामओ ।

(इ) दुर्लभः प्रियो मे तस्मिन् भव हृदय निराशम्  
अहो अपाङ्गको मे प्रस्फुरति किमपि वामकः ।

एष स चिरदृष्टः कथमुपनेतव्यः  
नाथ मां पराधीनां त्वयि गणय सतृष्णाम् ॥ 20

18. B, T. स्वगतं. 19. P. सर्वाविस्था०; B, सर्वा-  
स्ववस्थास्वनवद्यता. 20. R.S. अमितं. 21. Bv, P, SGU.  
मनसः. 22. Bv, P. उपवहनं. 23. P. चतुष्पदं वस्तु; R.S.  
चतुष्पादवस्तुकं; SG.U चतुष्पदवस्तु.

एसो सो चिरदिटो कंहं उवणइदव्वो  
णाह मं पराहीणं तुइ गणअ सतिण्हम् ॥ ४ ॥

इति यथारसमभिनयति ।

(ई) विदूषकः । <sup>24</sup>जनान्तिकम् । भो चउप्पदवत्थुअं  
दुवारीक<sup>25</sup>दुअ तुइ<sup>26</sup>उवक्खित्तो विअ अप्पा 5  
तत्तहोदोए ।

राजा । <sup>27</sup>जनान्तिकम् । सखे, एवमा<sup>28</sup>वयो-  
हृदयम् । अनया खलु ।

जनमिममनुरक्तं विद्धि नाथेति गेये  
वचनमभिनयन्त्या स्वाङ्गनिर्देशपूर्वम् । 10

प्रणयगतिमदृष्ट्वा धारिणीसंनिकर्षा-

दहमिव सुकुमारप्रार्थनाव्याजमुक्तः ॥ ५ ॥

मालविका गीतान्ते <sup>29</sup>निष्क्रमितुमारब्धा ।

(उ) विदूषकः । भोदि, चिट्ठ । <sup>30</sup>किंवि वो<sup>31</sup>विसु-  
मरिदो<sup>32</sup>कमभेदो । तं दाव पुच्छिस्सं । 15

(ई) भो चतुष्पदवस्तुकं द्वारीकृत्य त्वय्युपक्षिप्त इवात्मा  
तन्नभवत्या ।

(उ) भवति, तिष्ठ । किमपि वो विस्मृतः क्रमभेदः । तं  
तावत् प्रक्षयामि ।

24. B, CS<sup>1</sup>, Ja, T, Ta<sup>1</sup>. अपवार्य. 25. B, Ja, Ta<sup>1</sup>, 20  
Ta<sup>2</sup> ँकरिअ; Bh. Pv. दुवारं कदुअ. 26. B, T. उवट्ठविदो;  
CS<sup>1</sup>, Ja. उवत्थाविदो. 27. B, CS<sup>2</sup>, T, Ta<sup>1</sup>, Ta<sup>2</sup> om.  
जनान्तिकं. 28. RS, SGU. एवमेव ममापि ह०. 29 B, CS<sup>1</sup>,  
Ja, T. निष्क्रान्तुमा०; P. गन्तुमिच्छति. 30. P. किं च.  
31. B, Pv, Ta<sup>1</sup>, Ta<sup>2</sup>. विसुमरिदं. 32. B. om. कमभेदो; 25  
Bv, CS<sup>2</sup>, Ja, कम्मभेदो; Pv, Ta<sup>1</sup>. कम्मभेदेण.

गणदासः । वत्से<sup>३३</sup>स्थीयताम् । उपदेश-  
<sup>३४</sup>विशुद्धा या<sup>३५</sup>स्यसि ।

मालविका<sup>३६</sup>निवृत्य स्थिता ।

राजा । <sup>३७</sup>आत्मगतम् । अहो सर्वास्ववस्थासु  
 चारुता <sup>३८</sup>शोभान्तरं पुष्यति । तथा हि 5  
 वामं संधिस्तिमितवलयं <sup>३९</sup>न्यस्य हस्तं नितम्बे  
 कृत्वा श्यामाविटपसदृशं स्रस्तमुक्तं द्वितीयम् ।  
 पादाङ्गुष्ठालुलितकुसुमे कुट्टिमे पातिताक्षं  
<sup>४०</sup>नृत्तादस्याः स्थितमतितरां कान्तमृज्वायतार्धम् ॥६॥

(ऊ) देवी । णं गोदमवउणं वि अज्जो हिअए 10  
 करेदि ।

गणदासः । देवि, <sup>४१</sup>मा मैवम् । देवप्रत्य-  
 यात् संभाव्यते सूक्ष्मदर्शिता गीतमस्य ।  
<sup>४२</sup>पश्य ।

मन्दोऽप्यमन्दतामेति 15  
 संसर्गेण<sup>४३</sup> विपश्चितः ।

---

(ऊ) ननु गीतमवचनमप्यार्यो हृदये करोति ।

---

33. B. क्षणमात्रं स्थित्वा भद्रे ; CS<sup>1</sup>, Ja, T. ततः  
 क्षणमात्रं स्थित्वा ; Ta<sup>1</sup>. क्षणमात्रं स्थी०. 34. Bv, P. विशुद्धो.  
 35. CS<sup>2</sup>, R§ यातुमर्हति. 36. B, CS<sup>1</sup>, J, T. om. निवृत्य. 20  
 37. B, T, Ta<sup>2</sup> स्वगतं. 38. P, SGU. शोभां. 39. Bv.  
 न्यस्तहस्तं. 40. B, CS<sup>1</sup>, Ja, T. नृत्याद०. 41. Ja, P.  
 मैवम्. 42. R§, SGU om. पश्य. 43. Ta<sup>1</sup>. विपश्चिताम्.

पङ्क्तच्छिदः फलस्येव

<sup>44</sup>निकषेणाविलं पयः ॥ ७ ॥

विदूषकं विलोक्य । <sup>45</sup>शृणुमो विवक्षितमार्यस्य ।

(ऋ) विदूषकः । गणदासं विलोक्य । <sup>46</sup>सक्खिणि  
दाव पुच्छ । पच्छा जो मए <sup>47</sup>कमभेदो 5  
लक्खिदो तं भणिस्सम् ।

गणदासः । भगवति, यथादृष्टमभिधीयतां  
<sup>48</sup>गुणो वा दोषो वा ।

परिव्राजिका । <sup>49</sup>यथादर्शनं सर्वमनव-  
द्यम् । कुतः ।

10

अङ्गैरन्तर्निहितवचनैः सूचितः सम्यगर्थः

पादन्यासो लयम<sup>50</sup>नुगतस्तन्मयत्वं रसेषु ।

शाखायोनिर्मृदुरभिनयस्तद्विकल्पानुवृत्तौ

भावो भावं <sup>51</sup>नुदति विषयाद्रागबन्धः स एव ॥८॥

गणदासः । देवः कथं <sup>52</sup>मन्यते ।

15

(ऋ) साक्षिणीं तावत् पृच्छ । पश्चाद्यो मया क्रमभेदो  
लक्षितस्तं भणिष्यामि ।

44. Bv, Pv. निकर्षेण. 45. B, CS<sup>1</sup>, Ja, T, Ta<sup>1</sup>,  
Ta<sup>2</sup> तच्छृणुमो. 46. B, CSI<sup>1</sup>, CS<sup>2</sup>, T, VV. कोसिङ्गं.  
47. B, Bh, CS<sup>1</sup>, CS<sup>2</sup>, Ja, T, Ta<sup>1</sup>, Ta<sup>2</sup> कम्मभेदो. 48. P. 20  
दोषो वा गुणो वा. 49. B, CS<sup>1</sup>, Ja. यथादर्शितं; CS<sup>2</sup>, SGU.  
यथादृष्टं; P. यथाशास्त्रं. 50. B, T. अनुगतं. 51. B, T.  
नुदति. 52. CS<sup>2</sup>, R. कथं वा मन्यते.

राजा । <sup>53</sup>वयं स्वपक्षे शिथिलाभिमानाः  
संवृत्ताः ।

गणदासः । अद्य नर्तयितास्मि ।

उपदेशं विदुः शुद्धं

सन्तस्तमुपदेशिनः ।

5

श्यामायते न <sup>54</sup>युष्मासु यः

कांचनमिवाग्निषु ॥ ९ ॥

(ए) देवी । दिट्टिआ <sup>55</sup>परिक्खआराहणेण अज्जो  
वड्डइ ।

गणदासः । देवीपरिग्रहश्च मे वृद्धिहेतुः । <sup>10</sup>

विदूषकं विलोक्य । <sup>57</sup>गौतम, वदेदानीं यत्ते  
मनसि वर्तते ।

(ऐ) विदूषकः । <sup>58</sup>पुढमोवदेसदंसणे <sup>59</sup>पुढमं  
बम्हणस्स पूजा <sup>60</sup>कादव्वा । सा <sup>61</sup>उण  
वो <sup>62</sup>विसुमरिदा ।

15

(ए) दिष्ट्या परीक्षकाराधनेनार्यो वर्धते ।

(ऐ) प्रथमोपदेशदर्शने प्रथमं ब्राह्मणस्य पूजा कर्तव्या । सा  
पुनर्वो विस्मृता ।

53. Bv, P. गणदास वयं. 54. Bv, CS<sup>2</sup>. विद्वत्सु.  
55. B, Bh, परिक्खाराहो; Ta<sup>1</sup>. अपरिक्खआराहो. 56. B, 20  
Cs<sup>1</sup>, Ja, T. त्वपरिग्रहो. 57. P. om. गौतम. 58. B, CS<sup>1</sup>,  
CS<sup>2</sup> T. पढमो. 59. B, CS<sup>1</sup>, Ja, T. पदमं. 60. P.  
इच्छिदव्वा. 61. B, CS<sup>1</sup>, CS<sup>2</sup>, Ja, T. णं. 62. Bh.  
लक्खिदा; Ta<sup>1</sup>, Ta<sup>2</sup> लघिदा.



परिव्राजिका । अहो प्रयोगाभ्यन्तरः

<sup>63</sup>प्रश्नः । <sup>64</sup>सर्वे प्रहसिताः । मालविका स्मितं करोति ।

राजा । आत्मगतम् । <sup>65</sup>उपात्तसारश्चक्षुषा मे<sup>66</sup>स्व-  
विषयः । यद् अनेन ।

स्मयमानमायताक्ष्याः किञ्चिदभि-

5

व्यक्तदशनशोभि मुखम् ।

असमग्रलक्ष्यकेसरमुच्छ्र-

सदिव पङ्कजं दृष्टम् ॥ १० ॥

गणदासः । महाब्राह्मण, न खलु <sup>67</sup>प्रथमं

<sup>68</sup>नेपथ्यसवनमिदम् । अन्यथा कथं त्वां 10

<sup>69</sup>दक्षिणीयं <sup>70</sup>नार्चयिष्यामः ।

(ओ) विदूषकः । मए णाम <sup>71</sup>मुद्धचादएण विअ  
सुक्खघणघज्जिदे अन्दरिक्खे <sup>72</sup>जलपाणं  
<sup>73</sup>इच्छिदम् ।

(ओ) मया नाम मुग्धचातकेनेव शुष्कघनगर्जितेऽन्तरिक्षे 15  
जलपानमिष्टम् ।

63. P. प्राश्निकः. 64. Here P. has: अइ पंडितंमण्णे किं अण्णं । मोदअखण्डणेवि असमथ्या तुमं किं जाणासि पसण्णचन्दपादसरिसेहिं केसपासेहिं एसाणं भीसिअसि before सर्वे प्रहसिताः । But K. has it after मनसि 20 वर्तते । 65. P. Pv. SGU. आत्तसा०. 66.. P. om. मे. 67. P. om. प्रथमं. 68. Bv, P. SGU. नेपथ्यसंगीत-कमिदं; CS<sup>1</sup>, Ja. नेपथ्यसदनमिदं; R\$. नेपथ्यप्रदर्शनमिदं 69. P, SGU. त्वामर्चनीयं. 70. R\$. तर्पयिष्यामः. 71. B, T. om. मुद्धचादएण. 72. T. जलपाणेण चादआइदं. 73. Ta<sup>1</sup>, 25 Ta<sup>2</sup>. पत्थिदं.

## परिव्राजिका । एवमेव ।

(औ) विदूषकः । तेण हि पण्डितपरिदोसपच्चआ  
<sup>74</sup>मूढजादी । <sup>75</sup>जदि अत्तभोदीए सोहणं  
<sup>76</sup>भणिदं तदो इमं से पारितोसिअं पअ-  
 च्छामि ।

5

इति राज्ञो हस्तात् <sup>77</sup>कटकमाकर्षति ।

(अं) देवी । चिट्ठ दाव । <sup>78</sup>गुणन्दरं अजाणन्तो  
<sup>79</sup>किंति तुमं आहरणं देसि ।

(अः) विदूषकः । परकेरअं त्ति <sup>80</sup>करिअ ।

(क) देवी । आचार्य विलोक्य । अज्ज गणदास, 10  
<sup>81</sup>णं दंसिदोवदेसा <sup>82</sup>वो सिस्सा ।

(औ) तेन हि पण्डितपरितोषप्रत्यया मूढजातिः । यद्यन्न-  
 भवत्या शोभनं भणितं तत इदमस्यै पारितोषिकं-  
 प्रयच्छामि ।

(अं) तिष्ठ तावत् । गुणान्तरमजानन् किमिति त्वमा-15  
 भरणं ददासि ।

(अः) परकीयमिति कृत्वा ।

(क) आर्य गणदास, ननु दर्शितोपदेशा वः शिष्या ।

74. Ja, RṢ. मूढा जादी. 75. K. जदो. 76. Bh.  
 गहिदं. 77. CS<sup>1</sup>, Ja. हस्तरुटक०. 78. Ta<sup>1</sup>, Ta<sup>2</sup>. om. 20  
 गुणन्दरं अजाणन्तो. 79. CS<sup>1</sup>, CS<sup>2</sup>, Ja, T, Ta<sup>1</sup>, Ta<sup>2</sup>.  
 किणिमित्तं. 80. RṢ, कदुअ. 81. B, P. om. णं. 82. B,  
 Ja, RṢ, T. दे.

गणदासः । वत्से, एहि <sup>83</sup>गच्छावेदानीम् ।

मालविका सहाचार्येण निष्क्रान्ता ।

(ख) विदूषकः । <sup>84</sup>राजानं विलोक्य जनान्तिकम् ।  
एत्तिओ मे <sup>85</sup>महिविहवो भवन्तं सेविदुम् ।  
राजा । जनान्तिकम् । अलमलं परिच्छेदेन । 5  
<sup>86</sup>अहं हि ।

भाग्यास्तमयमिवाक्ष्णोर्ह-

दयस्य महोत्सवावसानमिव ।

द्वारपिधानमिव धृतेर्मन्ये

तस्यास्तिरस्कर <sup>87</sup>णम् ॥ ११ ॥ 10

(ग) विदूषकः । <sup>88</sup>जनान्तिकम् । साहु तुमं <sup>89</sup>दरिद्रो  
आदुरो विअ वेज्जेण <sup>90</sup>उवणीअमाणं  
ओसहं इच्छसि ।

प्रविश्य ।

हरदत्तः । देव, मदीयमिदानीं <sup>91</sup>प्रयोग- 15  
मवलोकयितुं <sup>92</sup>क्रियतां प्रसादः ।

(ख) एतावान् मे मतिविभवो भवन्तं सेवितुम् ।

(ग) साधु त्वं दरिद्र आतुर इव वैद्येनोपनीयमानमीष-  
धमिच्छसि ।

83. Bv, P, प्रतिष्ठस्वेदानीम्. 84. B, CS<sup>1</sup>, CS<sup>2</sup>, 20  
T, Ta<sup>1</sup>, Ta<sup>2</sup>. om. राजानं विलोक्य. 85. Bh, Pv, Ta<sup>2</sup>  
विहवो. 86. P. अद्य. 87. Bh, P. तिरस्करिणीम्. 88. P. om.  
जनान्तिकं. 89. B. दरिद्रादुरो; CS<sup>1</sup>, Ja, Pv, Ta<sup>1</sup> दरिद्रादुरो.  
90. B, Ja, T, उप्पादीअमाणं; K. दीयमाणं. 91. CS<sup>2</sup>, R.S.,  
Ta<sup>1</sup> उपदेशम्. 92. B, CS<sup>1</sup>, Ja. प्रसादः क्रियताम्. 25

राजा । <sup>93</sup>आत्मगतम् । अवसितो <sup>94</sup>दर्शनार्थः ।  
प्रकाशम् । दाक्षिण्यमवलम्ब्य । <sup>95</sup>ननु पर्युत्सुका  
एव वयम् ।

<sup>96</sup>हरदत्तः । अनुगृहीतोऽस्मि ।

नेपथ्ये ।

5

वैतालिकः । जयतु जयतु देवः । उपारूढो  
<sup>97</sup>मध्याह्नः । तथा हि ।

पत्रच्छायासु हंसा मुकुलितनयना दीर्घिका-  
पद्मिनीनां ।

सौधान्यत्यर्थतापाद्बलभि परिचयद्वेषिपाराव- 10  
तानि ।

<sup>98</sup>बिन्दूक्षेपान् पिपासुः <sup>99</sup>परिसरति शिखी  
भ्रान्तिमद्भारियन्त्रं ।

सर्वैरुसैः <sup>100</sup>समग्रैस्त्वमिव नृपगुणैर्दीप्यते  
सप्तसप्तिः ॥ १२ ॥

15

(घ) विदूषकः । अविहा अविहा । <sup>101</sup>अह्माणं  
भोअणवेला <sup>102</sup>संवृत्ता । अत्तहोदोवि । उइद-

(घ) अविधा, अविधा । अस्माकं भोजनवेला संवृत्ता ।  
अत्रभवतोऽपि । उचितवेलातिक्रमे चिकित्सका  
दोषमुदाहरन्ति ।

20

93. B, CS<sup>1</sup>, T. स्वगतम्. 94. CS<sup>2</sup>, दर्शनीयार्थः. 95. P.  
हरदत्त प०. 96. P. om. हरदत्तः । अनुगृहीतोऽस्मि. 97. RŞ.  
मध्यमह्नः सविता. 98. B, Pv. बिन्दुक्षेपान् ; Ta<sup>1</sup>. बिन्दुच्छेदान्.  
99. Bv. P, SGU, परिपतति. 100. B, Ja, Ta<sup>2</sup> समग्रः.  
101. Bh, P, Pv. बाह्माणस्स. 102. K. अदिक्कन्दा ; RŞ. 25  
उपट्टिदा ; P. om. संवृत्ता.

वेलादिवक्कमे चिइस्सका दोसं उदाहरन्दि ।

<sup>103</sup>हरदत्त, किं दाणिं भणासि ।

हरदत्तः । <sup>104</sup>नास्ति मद्बचनस्यावकाशोऽत्र ।

राजा । <sup>105</sup>हरदत्तं विलोक्य । तेन हि <sup>106</sup>त्वदीय  
मुपदेशं श्वो वयं द्रक्ष्यामः । <sup>107</sup>विश्राम्यतु 5  
भवान् ।

हरदत्तः । यदाज्ञापयति देवः । इति निष्क्रान्तः ।

(ङ) देवी । <sup>108</sup>णिव्वट्ठेदु <sup>109</sup>अज्जउत्तो मज्जन-  
विहिम् ।

(च) विदूषकः । <sup>110</sup>भोदि, विसेसेण <sup>111</sup>पाणभो- 10  
अणं <sup>112</sup>तुवरावेहि ।

परिव्राजिका । उत्थाय । स्वस्ति भवते ।

इति सपरिजनया देव्या सह निष्क्रान्ता ।

हरदत्त किमिदानीं भणसि ?

(ङ) निर्बर्तयत्वार्यपुत्रो मज्जनविधिम् ।

15

(च) भवति, विशेषेण पानभोजनं त्वरय ।

103. P. राजा. 104. B, T, अस्ति वान्यस्य वचनस्यावकाशोऽत्र, P, ०चनावसरोऽत्र, R. S. स्तिबचनस्यान्यस्याव०.  
105. R. S. om. हरदत्तं विलोक्य. 106. Ta<sup>1</sup>. तवोपदेशं.  
107. Bh, Pv. विश्राम्यतु; CS<sup>2</sup>, Ta<sup>1</sup>. विश्राम्यताम्; CS<sup>1</sup>, 20 Ja, Ta<sup>2</sup> विरम्यताम्. 108. P. णिवत्तेदु; Bh. णिवुत्तेदु; Ta<sup>1</sup>, Ta<sup>2</sup>. णिव्वत्तेदु. 109. CS<sup>1</sup>. अप्पउत्तो; P. अज्जो. 110. B, Ja, T. भोदी. 111. P. भोअण; R. S. भोअणमि. Ta<sup>1</sup>. पाणभोअणे. 112. B, T. तुवरावेदु; P. तुवरेदु.

(छ) विदूषकः । भो न केवलं रूपे, सिप्पे<sup>113</sup>वि  
<sup>114</sup>अद्दुदीआ मालविआ ।

राजा । वयस्य

अव्याजसुन्दरीं तां विज्ञानेन ललितेन योजयता ।

<sup>115</sup>उपकल्पितो विधाता बाणः कामस्य विषदिग्धः ॥१३॥ 5

किं बहुना चिन्तयितव्योऽस्मि ते ।

(ज) विदूषकः । भवदा वि अहम् । <sup>116</sup>दिढं  
<sup>117</sup>विपणिकन्दू विअ मे <sup>118</sup>उदरब्भन्दरं  
 दज्झइ ।

राजा । एवमेव भवान् <sup>119</sup>सुहृदर्थे त्वरताम् । 10

(झ) विदूषकः । गहीदक्खणोस्मिह । किन्दु <sup>120</sup>मेहा-  
 वलीनिरुद्धा जोह्वा विअ पराहीणदंसणा तत्त-  
 होदी <sup>121</sup>मालविआ ।

(छ) भो न केवलं रूपे, शिल्पेऽप्यद्वितीया मालविका ।

(ज) भवताप्यहम् । दृढं विपणिकन्दुरिव म उदराभ्यन्तरं 15  
 दह्यते ।

(झ) गृहीतक्षणोऽस्मि । किन्तु मेघावलीनिरुद्धा ज्योत्स्नेव  
 पराधीनदर्शना तत्रभवती मालविका ।

113. Bh, Pv. सिप्पे अ. 114. P. अद्दुदीआ Ta<sup>1</sup>, Ta<sup>2</sup>.  
 अभुदिदा. 115. P. SGU. परिकल्पितो. 116. P. om. दिढं. 20  
 117. Ta<sup>1</sup>, Ta<sup>2</sup>. घणकंडूए विअ. 118. B, K. हिअअब्भं.  
 199. CS<sup>1</sup>, Ja, Ta<sup>1</sup>. मदर्थे; B, Ta<sup>2</sup>. अस्मदर्थे. 120. P.  
 मेहोवरुं; Pv. मेहावरुद्ध. 121. P. om. मालविआ.

भवं वि सूणा<sup>122</sup> परिअरो विअ<sup>123</sup> गिद्धो  
 आमिसलोलुवो भीरुओ अ । ता <sup>124</sup>अणादुरो  
 भविअ कज्जसिद्धिं पत्थअन्तो मे<sup>125</sup>रोअसि ।

राजा । सखे कथ<sup>126</sup>मनातुरो भविष्यामि ।  
 सर्वान्तःपुरवनिताव्यापारप्रतिनिवृत्तहृदयस्य । 5  
 सा वामलोचना मे स्नेहस्यैकायनीभूता ॥ १४ ॥

इति निष्क्रान्ताः सर्वे ।

इति द्वितीयोऽङ्कः ।

भवानपि सूनापरिचर इव गृध्र आमिषलोलुपो भीरु-  
 कश्च । तदनातुरो भूत्वा कार्यसिद्धिं प्रार्थयमानो मे रोचसे । 10

122. P. सूणोपरिचरो. Ta<sup>1</sup>, Ta<sup>2</sup>. सुम्णोपरिचरो.  
 123. CS<sup>1</sup>, Ta<sup>2</sup>. विहंगो; P. SGU. विहंगमो. K. सूणविहंग.  
 R\$ गद्धो. 124. B, T. अच्चन्तादुरो; P. अच्चादुरो R\$.  
 अणादुरो. 125. CS<sup>2</sup>. ऊच्चदि; K, P. रुचेसि; Bh, Pv,  
 Ta<sup>1</sup>. रुच्चइ. 126. Bh, P. कथं नातुरो; R\$. om. 15  
 कथमनातुरो.

## तृतीयोऽङ्कः ।

ततः प्रविशति परित्राजिकायाः परिचारिका ।

- (अ) परिचारिका । आणत्तमिह भअवदीए ।  
 <sup>1</sup>उवाअणत्थं बीजपूरअं गेह्लिअ आअच्छत्ति ।  
 ता जाव पमदवणपालिअं महुअरिअं अण्णे- 5  
 सामि । परिक्रम्यावलोक्य च । एसा तवणीआ-  
 सोअं ओलोअन्ती<sup>2</sup>चिट्ठदि । जाव णं<sup>3</sup>सं-  
 भावेमि ।

ततः प्रविशत्युद्यानपालिका ।

- (आ) <sup>4</sup>समाहितिका । उपसृत्य । मधुअरिए, 10  
 अवि सुहो दे उज्जाण<sup>5</sup>व्वावारो ।  
 (इ) <sup>6</sup>मधुकरिका । अम्हो समाहिदिआ । सहि,  
 साअदं दे ।

---

(अ) आज्ञप्तास्मि भगवत्या । उपायनार्थं बीजपूरकं  
 गृहीत्वागच्छेति । तद् यावत् प्रमदवनपालिकां 15  
 मधुकरिकामन्विष्यामि । एषा तपनीयाशोकमव-  
 लोकयन्ती तिष्ठति । यावदेनां संभावयामि ।

(आ) मधुकरिके, अपि सुखस्त उद्यानव्यापारः ।

(इ) अहो समाहितिका । सखि, स्वागतं ते ।

---

1. B, T. समाहिदिए देवस्य उ०; Bh, Pv. जघा समाहि- 20  
 दिए देवस्स उ०. R.S. देवस्स उ०. 2. B, Pv, T. मधुअरिआ-  
 चि०. 3. K, R.S. उवसप्पामि. 4. P. प्रथमा; Vv. पर-  
 भृतिका. 5. B, Bh, CS<sup>1</sup>, Ja, Pv. उज्जाणवणव्वा०. 6. P.  
 द्वितीया.



(ई) <sup>7</sup>समाहितिका । हला, भअवदी आणवेदि ।  
अरित्तपाणिणा अम्हारिसजणेण <sup>8</sup>तत्तहोदी  
देवी <sup>9</sup>दक्खिदव्वा । ता बीजपूरएण  
<sup>10</sup>सुस्सूसिदुं इच्छामित्ति ।

(उ) मधुकरिका । णं<sup>11</sup>संणिहिदं बीजपूरअं । 5  
कहेहि <sup>12</sup>अण्णोण्ण संघरिसिदाणं णट्टाअरिआणं  
उवदेसं देक्खिअ कदरो भअवदीए पसं-  
सिदोत्ति ।

(ऊ) समाहितिका । दुवे वि किल आअमिणो  
पओअनिपुणा अ । किन्दु सिस्सागुणविसे- 10  
सेण <sup>13</sup>उण्णमिदो गणदासो ।

(ई) हला भगवत्याज्ञापयति । अरिक्खत्तपाणिनास्मादृश-  
जनेन तत्तभवती देवी द्रष्टव्या । तद्धीजपूरकेण  
शुश्रूषितुमिच्छामीति ।

(उ) ननु संनिहितं बीजपूरकम् । कथयान्योन्यसंघर्षि- 15  
तयोर्नाट्याचार्ययोरुपदेशं दृष्ट्वा कतरो भगवत्या प्रशं-  
सित इति ।

(ऊ) द्वावापि किलागमिनी प्रयोगनिपुणौ च । किन्तु  
शिष्यागुणविशेषेणोन्नमितो गणदासः ।

7. P. समाभूतिका. 8. B. तत्तभवं; Ja, T, Ta<sup>1</sup>. 20  
Ta<sup>2</sup>. अत्तभवं; Ni, Pv, R\$. अत्थवई. 9. B. दट्ठव्वो; B,  
Ja, T, Ta<sup>1</sup>, Ta<sup>2</sup>, दक्खिदव्वो. 10. B, T. सुस्सूसिदुं;  
CS<sup>2</sup>, Ja. पेक्खिदुं; 11. R\$. Ta<sup>1</sup> संणिहिदं एव्व. 12. Bv,  
Bh, Pv, Ta<sup>1</sup>, Ta<sup>2</sup>. दुवेणं संगीदोवदेसणिमित्तं अण्णो०.  
13. P. गणदासो उण्णमिदोवदेसो.

(ऋ) मधुकरिका । अह मालविआगदं कोलीणं  
<sup>14</sup>किं सुणीअदि ।

(ए) समाहितिका । <sup>15</sup>बलिअं <sup>16</sup>खु साहिलासो  
 तस्सिं भट्टा । केवलं देवीए धारिणीए <sup>17</sup>चित्तं  
 रक्खमाणो <sup>18</sup>अत्तणो पहुत्तणं ण दंसेदि । 5  
 मालविआ वि इमेसु <sup>19</sup>दिअहेसु <sup>20</sup>अणुहृद-  
 मुत्ता विअ मालदीमाला <sup>21</sup>मिलाअमाणा  
<sup>22</sup>लक्खीअदि । अदो वरं ण जाणे ।  
 विसज्जेहि मं ।

(ऐ) मधुकरिका । एदं साहा <sup>23</sup>वलम्बिदं बीज- 10  
 पूरअं गेह् ।

(ऋ) अथ मालविकागतं कोलीनं किं श्रूयते ।

(ए) बलवत् खलु साभिलाषो भर्ता तस्याम् । केवलं  
 देव्या धारिण्याश्चित्तं रक्षन्नात्मनः प्रभुत्वं न दर्शयति ।  
 मालविकाप्पेषु दिवसेषु अनुभूतमुक्तेव मालती- 15  
 माला म्लायमाना लक्ष्यते । अतः परं न जाने ।  
 विसर्जय माम् ।

(ऐ) एतच्छाखावलम्बितं बीजपूरकं गृहाण ।

14. Bh, Pv. किंपि; RṢ, Vv. कहं; CS<sup>2</sup>. कीदीसं.  
 15. CS<sup>1</sup>, Ja. बाहं; B, T. बाढं. 16. B, CS<sup>1</sup>, Ja, T. 20  
 किल. 17. Ta<sup>1</sup> Ta<sup>2</sup>. आआरं. 18. P, Bh. om. अत्तणो.  
 19. CS<sup>2</sup>. दिहआइं; Ta<sup>2</sup>. दिवसेषु. 20. B, T. अणुहृदा-  
 मुत्ता; Ta<sup>1</sup>, Ta<sup>3</sup>. अणुयुत्ता, CS<sup>2</sup>. अनुकूदमुच्छा. 21. CS<sup>2</sup>.  
 विलाअमाणा. 22. CS<sup>2</sup>. देक्खीअदि. 23. Bh, Bv. ०लम्बि-  
 बणं; B, RṢ, T. ०लम्बि.

(ओ) समाहितिका । नाट्येन गृहीत्वा । हला तुं वि  
<sup>24</sup>इदो वरं साहुजनसुस्सूसाए फलं <sup>25</sup>पाएहि ।  
 इति प्रस्थिता ।

(औ) मधुकरिका । सहि समं <sup>26</sup>एव्व <sup>27</sup>गच्छम्ह ।  
 अहं वि इमस्स चिराअमाणकुसु<sup>28</sup>मुग्गमस्स 5  
 तवणीआसोअस्स दोहलणिमित्तं देवीए  
<sup>29</sup>विण्णवेमि ।

(अं) समाहितिआ । जुज्जइ । अहिआरो  
 खु<sup>30</sup>तुह ।

इति निष्क्रान्ते ।

10

प्रवेशकः ।

ततः प्रविशति कामयमानावस्थो राजा विदूषकश्च ।

राजा । आत्मानं विलोक्य ।

शरीरं<sup>31</sup>क्षामं स्यादसति दयितालिङ्गनसुखे  
 भवेत् सास्रं चक्षुः क्षणमपि न सा दृश्यत इति । 15

(ओ) हला त्वमपीतः परं साधुजनशुश्रूषायाः फलं प्राप्नुहि ।

(औ) सखि, सममेव गच्छावः । अहमप्यस्य चिरायमाण-  
 कुसुमोद्गमस्य तपनीयाशोकस्य दोहदनिमित्तं देव्ये  
 विज्ञापयामि ।

(अं) युज्यते । अधिकारः खलु तव ।

20

24. B, CS<sup>1</sup>, CS<sup>3</sup>, RS, T. इदो पेसलदरं. 25. Bh, Pv. लहेहि; P. अणुभविस्ससि; R.S. अणुहोहि. 26. P. om. एव्व. 27. P. गच्छामो. 28. B, Ja, T, Vv. ँकुसु-  
 मोग्गो. 29. B, CS<sup>1</sup>, Ja, T. णिवेदेमि; Ta<sup>1</sup>. विण्णिवेदइस्सम्;  
 CS<sup>2</sup> विण्णावइस्सम्. 30. Ta<sup>1</sup>, Ta<sup>2</sup>. हि. 31. B, T. मन्दं. 25

तया सारङ्गाक्षया त्वमसि न कदाचिद्विरहितं  
प्रसक्ते निवर्णे हृदय परितापं <sup>32</sup>व्रजसि किम्॥१॥

अः विदूषकः । अलं <sup>33</sup>भवदो धीरदं उज्जिअ  
परिदेविदेण । दिट्ठा मए तत्तहोदीए माल-  
विआए पिअसही बउलावलिआ । सुणा- 5  
विदा अ मए तं <sup>34</sup>अत्थं जो भवदा संदिट्ठो ।  
राजा । ततः किमुक्तवती ।

(क) विदूषकः । विण्णवेहि भट्टारं । अणुगही-  
दम्हि इमिणा णिओएण । किंदु सा तवस्सिणी  
देवीए अहिअदरं रक्खीअमाणा <sup>35</sup>णाअर- 10  
क्खिदो विअ<sup>36</sup>णिही ण सुहं समासादइदव्वा ।  
तहवि<sup>37</sup>घटइस्संत्ति ।

(अः) अलं भवतो धीरतामुज्जित्वा परिदेवितेन । दृष्टा  
मया तत्तभवत्या मालविकायाः प्रियसखी बकुला-  
वलिका । श्राविता च मया तमर्थं यो भवता संदिष्टः । 15

(क) विज्ञापय भर्तारम् । अनुगृहीतास्म्यनेन नियोगेन ।  
किंतु सा तपस्विनी देव्याधिकतरं रक्ष्यमाणा नागर-  
क्षित इव निधिर्न सुखं समासादयितव्या । तथापि  
घटयिष्यामीति ।

32. P, SGU, Vv. वहसि. 33. CS<sup>2</sup>. वीरदं. 34. P, 20  
R.S. SGU. जं भवदा संदिट्ठं. 35. Bh, Ja. अरक्खिदो ; T.  
अरक्खिदाणं विअ णिहीणं. 36. Bv. P. मणि. 37. B, CS<sup>1</sup>,  
Ja. T. जदिस्सं.

राजा । भगवन् संकल्पयोने प्रतिबन्धव-  
<sup>38</sup>त्स्वपि विषयेषु <sup>39</sup>अभिनिवेश्य तथा  
<sup>40</sup>प्रहरसि यथा जनोऽयं कालान्तरक्षमो न  
<sup>41</sup>भवति । सविस्मयम् ।

क्व रुजा हृदयप्र<sup>42</sup>माथिनी क्व 5  
 च ते विश्व<sup>43</sup>सनीयमायुधम् ।  
 मृदु तीक्ष्णतरं यदुच्यते तदिदं  
 मन्मथ दृश्यते त्वयि ॥ २ ॥

(का) विदूषकः । णं भणामि तस्मिन् साहणिज्जे  
<sup>44</sup>कज्जे किदो <sup>45</sup>उवाओवक्खेवो ति । ता 10  
 पज्जवत्थावेदु <sup>46</sup>भवं अत्ताणं ।

राजा । अथेमं दिवसशेषमुचितव्यापारवि<sup>47</sup>  
 मुखेन चेतसा क्व नु <sup>48</sup>खलु यापयामि ।

---

(का) ननु भणामि तस्मिन् साधनीये कार्ये कृत उपायो-  
 पक्षेप इति । तत् पर्यवस्थापयतु भवानात्मानम् । 15

---

38. Pv. ०न्धवस्तुष्वपि. 39. CS<sup>2</sup>. ०निवेशकारी कितथा०.  
 40. B, CS<sup>1</sup>, Ja, T. प्रहरिष्यसि. 41. B, T, Ta<sup>1</sup>. भविष्यति.  
 42. CS<sup>2</sup>. ०प्रमादिनी. 43. Ta<sup>2</sup>. विस्मयनी०. 44. P, Pv,  
 om. कज्जे. 45. B. उवाओ ; Bv, P, उवक्खेवो. 46. Bh.  
 तत्तभवं ; Ta<sup>2</sup>. अत्तभवं. 47. P. ०रपराङ् मुखेन. 48. B. T. 20  
 om. खलु.

(कि) विदूषकः । गं भवं अज्ज पढमं <sup>49</sup> वसन्दो-  
 दारसूअआइ <sup>50</sup> रत्तासोअकोरकाइ उवाअणं  
 पेसिअ णववसन्दावदा <sup>51</sup> रावदेसेण इरावदीए  
 णिउणिआमुहेण <sup>52</sup> पत्थिदो इच्छामि <sup>53</sup> अज्ज-  
 उत्तेण सह डोलाहिरोहणं <sup>54</sup> अणुहविदुं त्ति । 5  
 भवदावि से पडिण्णादं । ता पमदवणं एव्व  
 गच्छम्ह ।

राजा । न क्षममिदम् ।

(की) विदूषकः । कहां विअ ।

राजा । वयस्य निस <sup>55</sup> र्गनिपुणाः स्त्रियः । 10  
 कथं मामन्य <sup>56</sup> संक्रान्तहृदयमुपलालयन्तमपि  
 ते सखी न <sup>57</sup> लक्षयिष्यति । अतः पश्यामि ।

उचितः प्रणयो वरं विहन्तुं  
 बहवः खण्डनहेतवो हि दृष्टाः ।

(कि) ननु भवानद्य प्रथमं वसन्तावतारसूचकानि रक्ता- 15  
 शोककोरकाण्युपायनं प्रेष्य नववसन्तावतारापदेशेन-  
 रावत्या निपुणिकामुखेन प्रार्थितः—इच्छाम्यार्यपुत्रेण  
 सह दोलाधिरोहणमनुभवितुमिति । भवताप्यस्यै  
 प्रतिज्ञातम् । तत् प्रमदवनमेव गच्छावः ।

(की) कथमिव ।

20

49. B. पदमावदार० ; P. वसन्दपढमावदार०. 50. CS<sup>2</sup>,  
 P, Ta<sup>2</sup>. रत्तकुरवआइ ; K, SGU. रत्तासोअकु- सुमाइ.  
 51. B, P. ०दारववदे०. 52. B. आचक्खिदो. 53. Ta<sup>2</sup>.  
 अप्पउत्तेण. 54. B, CS<sup>1</sup>. अणुभविदुं ; P. R.S. अणुहोदुं.  
 55. Bh. विसर्ग०. 56. CS<sup>2</sup>. अन्यासं०. 57. Ta<sup>1</sup>. लक्षयति. 25

उपचारविधिर्मनस्विनीनां <sup>58</sup>न तु  
पूर्वाभ्यधिकोऽपि भावशून्यः ॥ ३ ॥

(कु) विदूषकः । <sup>59</sup>णारिहृदि भवं अन्देउरपडि-  
ट्टिदं <sup>60</sup>दक्खिणं एक्कपदे पिट्टदो कादुम् ।  
राजा । विचिन्त्य । <sup>61</sup>तेन हि प्रमदवनमार्ग- 5  
मादेशय ।

(कू) विदूषकः । इदो इदो भवं । उभौ परिक्रामतः ।

(कृ) विदूषकः । <sup>62</sup>णं एदं पमदवणं <sup>63</sup>पवणबल-  
चलाहिं पल्लवङ्गुलीहिं <sup>64</sup>तुवरेदि विअ  
भवन्दं <sup>65</sup>पवेसिदुम् । 10  
राजा । स्पर्शं रूपयित्वा । अभिजातः खलु  
वसन्तः । सखे पश्य ।

(कु) नार्हति भवानन्तःपुरप्रतिष्ठितं दाक्षिण्यमेकपदे  
पृष्ठतः कर्तुम् ।

(कू) इत इतो भवान् । 15

(कृ) नन्वेतत् प्रमदवनं पवनबलचलाभिः पल्लवाङ्गुलीभिः  
त्वरयतीव भवन्तं प्रवेष्टुम् ।

58. Pv. ननु. 59. B, Bh, P, RṢ, SGU. णारुहृदि.  
60. Bh, Pv. दक्खिणं जणं; Ta<sup>1</sup>. दक्खिणं अजणं. 61. Ta<sup>1</sup>.  
भवतु तेन. 62. Bv, P, RṢ, SGU. वसन्दो किल. 63. Bv, 20  
P, SGU. एदाहिं पवणचलिदाहिं; RṢ. पवणदरचालिपल्लवङ्गु-  
लीहि. 64. B. CS<sup>1</sup>. Pv. तुवरावेदि. 65. P, SGU. एदं  
पमदवणं पविसत्ति; RṢ. पमदवणं पविसदुत्ति.

<sup>66</sup>आमत्तानां श्रवणसुभगैः कूजितैः कोकिलानां  
सानुक्रोशं मनसिजरु<sup>67</sup>जः सह्यतां पृच्छतेव ।  
अङ्गे चूतप्रसवसुरभिर्दक्षिणो मारुतो मे  
सान्द्रस्पर्शः करतल इव व्यापृतो माधवेन ॥ ४ ॥

(कै) विदूषकः । पविस णिव्वुदिलाहाअ । 5  
उभौ प्रविशतः ।

(कै) विदूषकः । <sup>68</sup>भो <sup>69</sup>वअस्स, <sup>70</sup>अवधाणेण  
दिट्ठिं <sup>71</sup>देहि । एदं खु भवन्दं <sup>72</sup>विलोहइदु-  
कामाए <sup>73</sup>पमदवणलच्छीए जुवइवेसलज्जा<sup>74</sup>  
वइत्तअं वसन्दकुसुमणेवत्थं <sup>75</sup>गहिदं । 10

राजा । ननु विस्मयादवलोकयामि ।

रक्ताशोकरु<sup>76</sup>चा विशेषितगुणो  
बिम्बाधरालक्तकः

प्रत्यारव्यातविशेषकं कुरवकं  
श्यामावदातारुणम् ।

15

(कै) प्रविश निर्वृतिलाभाय ।

(कै) भो वयस्य, अवधानेन दृष्टिं देहि । एतत् खलु  
भवन्तं विलोभयितुकामया प्रमदवनलक्ष्म्या युवति-  
वेषलज्जापयितृकं वसन्तकुसुमनेपथ्यं गृहीतम् ।

66. B, T. उन्मत्तानां. 67. CS<sup>2</sup>. ०रजः. 68. B, CS<sup>1</sup>, 20  
T. om. भो. 69. B, P, T. om. वअस्स. 70. Bh.  
अवधारणेण. 71. RŞ. घहि. 72. Bh, Ja, Pv. T. विअ  
लोह०. 73. B, K. मधुलच्छीए. 74. T. ०लज्जावपित्तिअं;  
Ta<sup>1</sup>. जुवइविसेस०. 75. P, RŞ, SGU. गहीदं; Bh,  
गहिअं. 76. B, CS<sup>1</sup>, Ja, T. ०शोकलता०. 25



आक्रान्ता<sup>77</sup>तिलकक्रियापि  
 तिलकैर्लग्नद्विरेफाञ्जनैः  
 सावज्ञेव मुखप्रसाधनविधौ  
 श्रीमधिवी-योषिताम् ॥ ५ ॥

उभावुद्यानशोभां निरूपयतः ।

5

ततः <sup>78</sup>प्रविशति पर्युत्सुका मालविका ।

(को) मालविका । <sup>79</sup>अविष्णादहिअअं भट्टारं  
 अहिलसन्दी <sup>80</sup>अत्तणो वि दाव लज्जेमि ।  
 कुदो विहवो सिणिद्धस्स<sup>81</sup> सहीअणस्स इमं  
 वुत्तन्तं आचक्खिदुम् । ण<sup>82</sup>जाणे अप्पडी 10  
 आरगरुअं वेअणं<sup>83</sup>केत्तिअं कालं मअणो मं  
 णइस्सदित्ति । कत्तिचित् पदानि गत्वा । कहिं  
<sup>84</sup>खु पत्थिदम्हि ।<sup>85</sup> विचिन्थ । आः, संदिट्ठ-  
 म्हि देवीए गोदमचावलादो दोलापरिभट्टाए

(को) अविज्ञातहृदयं भर्तारमभिलषन्त्यात्मनोऽपि ताव- 15  
 लज्जे । कुतो विभवः स्निग्धस्य सखीजनस्येमं  
 वृत्तान्तमाख्यातुम् । न जानेऽप्रतीकारगुरुकां  
 वेदनां क्रियन्तं कालं मदनो मां नेष्यतीति । कुल  
 खलु प्रस्थितास्मि । आः, संदिष्टास्मि देव्या-गीतमचा-  
 पलाद्वोलापरिभ्रष्टायाः सरुजौ मम चरणौ । त्वं तावत् 20  
 तपनीयाशोकस्य दोहदं निर्वर्तय । यदि स पञ्चरात्रा-

77. CS<sup>2</sup>, Ta<sup>2</sup>. तिलकक्रिया०. 78. B, T. प्रविष्टा.  
 79. Bv, P. अणभिष्णाद०. 80. Pv, Ta<sup>1</sup>, Ta<sup>2</sup>. अप्पणो.  
 81. P. सिणिद्धसही०. 82. B, T. आणे. 83. B, Ja, T.  
 कित्तिअं. 84. P, SGU. पु. 85. CS<sup>2</sup>, R\$, Ta<sup>1</sup>. स्मृतिम- 25  
 भिनीय.

<sup>86</sup>सरुजा मह चलणा । तुमं दाव तवणीआ-  
 सोअस्स <sup>87</sup>दोहलं <sup>88</sup>णिव्वट्टेहि । जदि सो  
 पञ्चरत्तब्भन्तरे कुसुमं <sup>89</sup>दंसेदि तदो अहं  
<sup>90</sup>तुह (अन्तरा निःश्वस्य) अहिलासपूरइत्तअं  
 प्रसादं <sup>91</sup>दाइस्संति । ता<sup>92</sup>जाव णिओअभूमिं 5  
 पुढमं गदा होमि । <sup>93</sup>जाव अणुपदं मह  
 चलणालंकारहत्थाए बउलावलिआए आअ-  
 न्दव्वं परिदेवइस्सं दाव <sup>94</sup>वीसद्धं मुहुत्तअं ।  
 इति परिक्रामति ।

(कौ) विदूषकः । <sup>95</sup>दृष्ट्वा । हीही <sup>96</sup>इअं खु सीहु- 10  
 पाणुव्वेजिदस्स मच्छण्डिआ उवणदा ।

राजा । अये, किमेतत् ।

भ्यन्तरे कुसुमं दर्शयति ततोऽहं तवाभिलाषपूरयितृकं  
 प्रसादं दास्यामिति । तद्यावन्नियोगभूमिं प्रथमं  
 गता भवामि । यावदनुपदं मम चरणालङ्कारहस्तया 15  
 बकुलावलिकया गन्तव्यम् परिदेवयिष्ये तावद्विस्मयं  
 मुहूर्त्तकम् ।

(कौ) ही ही इयं खलु सीधुपानोद्वेजितस्य मत्स्यण्डि-  
 कोपनता ।

86. CS<sup>1</sup>, CS<sup>2</sup>, Ja, R\$, Ta<sup>1</sup>. सरुजो मह चलणो. 20  
 87. CS<sup>2</sup>. दोहणं; R\$. दोहदं. 88. P. णिव्वत्तेहि. 89. CS<sup>2</sup>,  
 Pv, Ta<sup>1</sup>, Ta<sup>2</sup>. दंसेइ. 90. P. om. तुह. 91. B, T.  
 दावइस्सं. 92. T, Ta<sup>1</sup>. दाव. 93. T, Ta<sup>1</sup>. दाव. 94. P.  
 विस्सद्धं. 95. Bh, Pv. om. दृष्ट्वा. 96. B, इदं; CS<sup>1</sup>,  
 Ja, T. एदं खु.

(कं) विदूषकः । एसा खु णादि<sup>97</sup>पज्जत्तवेसा  
पज्जु<sup>98</sup>स्सुआ विअ <sup>99</sup>एआइणी मालविआ  
अदूरे वट्टदि ।

राजा । सहर्षम् । कथं मालविका ।

(कः) विदूषकः । अह इं ।

5

राजा । शक्यमिदानीं जीवितमवलम्बितुम् ।

त्वदुपलभ्य समीपगतां प्रियां

हृदयमुच्छ्वसितं मम <sup>100</sup>विकलवम् ।

<sup>101</sup>तरुवृतां पथिकस्य <sup>102</sup>जलार्थिनः

<sup>103</sup>सरितमारसितादिव सारसात् ॥ ६ ॥ 10

<sup>104</sup>अथ क्व तन्नभवती ।

(ख) विदूषकः । एसा णं <sup>105</sup>तरुराइमज्झादो  
णिककन्दा इदो एव्व <sup>106</sup>आअच्छदि ।

(कं) एषा खलु नातिपर्याप्तवेषा पर्युत्सुकेवैकाकिनी  
मालविकादूरे वर्तते ।

15

(कः) अथ किम् ।

(ख) एषा ननु तरुराजिमध्यान्निष्क्रान्ता इत एवागच्छति ।

97. B, CS<sup>1</sup>, R§. णादिपरिक्खि(क्कि) दवे°. 98. B, CS<sup>1</sup>, Ja, Ni, Ta<sup>1</sup>, Ta<sup>2</sup>. उस्सुआ. 99. P, Pv. एक्काइणी.  
100. B, T. जीवितुम्. 101. P. तरुवृत्तं. 102. P. R§. 20  
पिपासतः. 103. P. सलिलमुद्रसितात्. 104. B, T. om. अथ.  
105. CS<sup>2</sup>. उण्णमज्झा. 106. B, CS<sup>1</sup>, Ja, T, Ta<sup>1</sup>, Vv.  
परिवट्टन्ती दीसइ.

राजा । विलोक्य सहर्षम् । वयस्य पश्याम्ये-  
<sup>107</sup>नाम् ।

विपुलं नितम्बबि<sup>108</sup>म्बे मध्ये क्षामं समुन्नतं कुचयोः ।  
 अत्यायतं नयनयोर्मम जीवितमेतदायाति ॥ ७ ॥

सखे, पूर्वस्मादवस्थान्तरमुपारूढा तन्नभवती । 5  
 तथा हि ।

शरकाण्डपाण्डुगण्डस्थलेयमाभाति परिमिताभरणा ।  
 माधवपरिणतपत्ना कतिपयकुसुमेव कुन्दलता ॥ ८ ॥

(खा) विदूषकः । एसावि भवं विअ मअणव्वाहिणा  
<sup>109</sup>परामिट्ठा <sup>110</sup>भविस्सदि । 10

राजा । सौहार्दमेवं पश्यति ।

(खि) मालविका । अअं सो <sup>111</sup>ललिअदोहला-  
 वेक्खी <sup>112</sup>अगहिदकुसुमणेवत्थो <sup>113</sup>उक्कण्ठि-  
 दाए मह <sup>114</sup>अणुकरेदि असोओ । जाव से

(खा) एषापि भवानिव मदनव्याधिना परामृष्टा भविष्यति । 15

(खि) अयं स ललितदोहदापेक्षी अगृहीतकुसुमनेपश्य  
 उत्कण्ठिताया ममानुकरोत्यशोकः । यावदस्य  
 प्रच्छायशीतले शिलापट्टके निषण्णात्मानं विनो-  
 दयामि ।

107. B. om. एनां. 108. B, CS<sup>1</sup>, CS<sup>2</sup>, T. ०म्बदेशे. 20  
 109. B, P, T, Ta<sup>1</sup>. परिमिट्ठा. 110. R§ दीसइ.  
 111. K. Vv. सुउमारदो०; CS<sup>1</sup>, Ja. ललिदसुउमारदो०.  
 112. B. अभिहीदकु०. 113. P. उक्कण्ठिदं मं. 114. B, T.  
 add सोअं before अणु०.

पच्छाअसीदलेसिलापट्टए णिसण्णा<sup>115</sup>अत्ताणं  
विणोदेमि ।

(खी) विदूषकः । सुदं भवता । उक्कण्ठि<sup>116</sup>दम्हिच्चि  
तत्तहोदीए मन्तिदं ।

राजा । नैतावता<sup>117</sup> भवन्तं प्रसन्नतर्कं 5  
मन्ये । कुतः ।

वोढा कुरबकरजसां किस-  
लयपुटभेदशीकरानुगतः ।

अनिमित्ता<sup>118</sup>मुत्कण्ठामपि  
जनयति मलय<sup>119</sup>वातोऽयम् ॥ ९ ॥ 10  
<sup>120</sup>मालविकोपविष्टा ।

राजा । <sup>121</sup>वयस्य, इतस्तावत् । आवां  
लतान्तरितौ भवावः ।

(खु) विदूषकः । इरावदिं विअ<sup>122</sup>अदूरे  
<sup>123</sup>पेक्खामि । 15

(खी) श्रुतं भवता । उत्कण्ठितास्मीति तत्रभवत्या मन्त्रितम् ।

(खु) इरावतीमिवादूरे प्रेक्षे ।

115. P. ण्णा भविअ अ०. 116. Ta<sup>1</sup>. ण्ठिदाए तत्तहो-  
दीए. 117. Ta<sup>1</sup>. भवतः प्रसन्नतर्कतां. 118. B, Bh, CS<sup>2</sup>,  
Ni, Pv, T, Ta<sup>1</sup>, Ta<sup>2</sup>. णित्तोक्त०. 119. B, Bh, Ni, 20  
Pv, T, Ta<sup>1</sup>, Ta<sup>2</sup>. मनसो मलयवातः. 120. CS<sup>2</sup>. चिन्त-  
यन्ती उप०. 121. B, CS<sup>1</sup>, T. सखे. 122. P. SGU. दूरे.  
123. Bh, P, SGU. समत्थेमि.

राजा । न हि कमलिनीं दृष्ट्वा ग्राह<sup>124</sup>म-  
वेक्षते मतङ्गजः ।

इति विलोकयन् स्थितः ।

(खू) मालविका । हिअअ<sup>125</sup>णिरवलम्बादो<sup>126</sup>  
मणोरहादो विरम । किं मं<sup>127</sup>आआसेसि । 5  
विदूषको राजान<sup>128</sup>मवेक्षते ।

राजा । प्रिये पश्य<sup>129</sup>वामतां स्नेहस्य ।

औत्सुक्यहेतुं विवृणोषि न त्वं  
तत्त्वावबोधैकफलो<sup>130</sup> न तर्कः ।

तथापि रम्भोरु करोमि लक्ष्य- 10  
मात्मानमेषां परिदेवितानाम् ॥ १० ॥

(खू) विदूषकः । संपदं<sup>131</sup>भवदो णिस्संसअं  
भविस्सदि । एसा अप्पिदमअणसंदेसा<sup>132</sup>  
विवित्ते णं बउलावलिआ उवट्ठिदा ।

राजा । अपि स्मरेदस्मदभ्यर्थनाम् । 15

(खू) हृदय निरवलम्बान्मनोरथाद्विरम । किं मामाया-  
सयसि ।

(खू) सांप्रतं भवतो निःसंशयं भविष्यति । एषा अर्पित-  
मदनसंदेशा विविकते ननु बकुलावलिका उपस्थिता ।

124. Bv, Ta<sup>1</sup>. अपेक्षते ; Ta<sup>2</sup>. गणयति. 125. Bh, 20  
Pv. णिप्फलादो. 126. CS<sup>1</sup>, Ja, T. add अदिभूमिलांघणो  
before मणो. 127. B, T. आअसिअ. 128. B, T, वीक्षते.  
129. B, CS<sup>1</sup>, Ja, RŞ, T. महत्त्वं. 130. Bv, P, SGU.  
०करसो न. 131. P. om. भवदो. 132. B. om. विवित्तेणं.

(खे) विदूषकः । किं दाणिं एसा दासीए <sup>133</sup> दुहिदा  
<sup>134</sup> तुह गुरुअं संदेसं विसुमरेदि । <sup>135</sup> अहं  
 वि दाव ण विसुमरेमि ।

प्रविश्य चरणालङ्कारहस्ता ।

(खै) बकुलावलिका । अवि सुहं सहीए । 5

(खो) मालविका । अहो बउलावलिआ । <sup>136</sup>  
 सहि, साअहं दे । उवविस ।

(खौ) बकुलावलिआ । हला तुमं दाणिं देवीए  
<sup>137</sup> जोग्गदाए णिउत्ता । ताएक्कं दे <sup>138</sup> चलणं  
 उवणेहि । जाव <sup>139</sup> णं सालत्तअं सणेउरं 10  
 करेमि ।

(खे) किमिदानीमेषा दास्या दुहिता तव गुरुकं संदेशं  
 विस्मरति । अहमपि तावन्न विस्मरामि ।

(खै) अपि सुखं सख्याः ।

(खो) अहो बकुलावलिका । सखि, स्वागतं ते । उपविश । 15

(खौ) त्वमिदानीं देव्या योग्यतया नियुक्ता । तदेकं ते  
 चरणमुपनय, यावत् सालक्तकं सनूपुरं करोमि ।

133. Bv, Bh, Pv. सुदा. 134. B, Ja, Ta<sup>1</sup>. om. तुह.  
 135. B, P. om. अहं—विसुमरेमि. 136. B, CS<sup>1</sup>, Ja, T,  
 CS<sup>2</sup>, P. add उवट्टिदा. 137. R. S. जोग्गदारिएत्ति. 138. P. 20  
 om. दे. 139. P. SGU. om. णं.

(खं) मालविका । आत्मगतम् । हिअअ, अलं  
<sup>140</sup>सुहिददाए <sup>141</sup>अअं विहवो उवट्टिदोत्ति ।  
 कहं दाणिं <sup>142</sup>अत्ताणं मोचेअं । अहवा एदं  
 एव्व मह मि<sup>143</sup>च्चुमण्डणं भविस्सदि ।

(खः) बकुलावलिका । किं विआरेसि । उस्सु- 5  
 आ खु इमस्स तवणीआसोअस्स <sup>144</sup>कुसु-  
 मुग्गमे देवी ।

राजा । कथमशोकदोहदनिमित्तोऽयमारम्भः ।

(ग) विदूषकः । किं <sup>145</sup>खु ण जाणासि अकाल-  
 णादो देवी इमं अन्देउरणेवत्थेण <sup>146</sup>ण सं<sup>147</sup> 10  
 जोअइस्सदित्ति ।

(खं) हृदय, अलं सुखिततयायं विभव उपस्थित इति ।  
 कथमिदानीमात्मानं मोचयेयम् । अथवैतदेव मम  
 मृत्युमण्डनं भविष्यति ।

(खः) किं विचारयसि । उत्सुका खल्वस्य तपनीयाशो- 15  
 कस्य कुसुमोद्गमे देवी ।

(ग) किं खलु न जानासि अकारणाद्देवीमामन्तःपुरने-  
 पथ्येन न संयोजयिष्यतीति ।

140. B. T. सुहिदाए. 141. B. उवट्टिदो अअं विहवो.  
 142. B. om. अत्ताणं. 143. B, T. मित्तमण्डणं. 144. P. 20  
 कुसुमसमुग्गमे; R. S. मुउलुग्गमे. 145. B. खु जाणासि.  
 146. B, CS<sup>1</sup>, Ja, T, Vv. om. ण. 147. B, CS<sup>1</sup>,  
 T. जोअइस्सदि.



(गा) मालविका । हला, मरिसेहि<sup>148</sup>दाव णं ।  
इति पादमुपहरति ।

(गि) बकुलावलिका । अइ, सरीरं सि मे ।  
इति नाट्येन चरणसंस्कारमारभते ।

राजा ।

5

चरणान्तनिवेशिता<sup>149</sup> प्रियायाः

सरसां पश्य वयस्य रागरे<sup>150</sup>खाम् ।

प्रथमामिव पल्लवप्रसूतिं

हरदग्धस्य<sup>151</sup> मनोभवद्वुमस्य ॥ ११ ॥

(गी) विदूषकः । चलणाणुरूवो खु तत्तहोदीए 10  
<sup>152</sup>अहिआरो उवक्खित्तो ।

राजा । <sup>153</sup>सम्यगाह भवान् ।

नवकिसलयरागेणा<sup>154</sup>ग्रपादेन बाला

स्फुरितनखरुचा द्वौ हन्तुमर्हत्यनेन ।

अकुसुमितमशोकं दोहदापेक्षया वा

15

<sup>155</sup>प्रणमितशिरसं वा कान्तमाद्र्द्रपिराधम् ॥ १२ ॥

(गा) मर्षय तावदेनम् ।

(गि) अयि शरीरमसि मे ।

(गी) चरणानुरूपः खलु तत्रभवत्या अधिकार उपक्षिप्तः ।

148. B, T. मरिसेहि दाणिं. 149. CS<sup>1</sup>, Ta<sup>1</sup>. णशितं. 20  
150. B, CS<sup>1</sup>, T. गलेखां. 151. Bv, T. मनोरथ. 152. P.  
अलंकारो. 153. Bv, P. सम्यगभिहितं भवता. 154. B, T.  
०णार्द्रपा०. 155. Bv, P. प्रणिहित०.

(गु) विदूषकः । <sup>156</sup>पहरिस्सदि तत्तहोदी तुमं  
अवरद्धम् ।

राजा । <sup>157</sup>प्रतिगृहीतं वचः सिद्धिदर्शिनो  
ब्राह्मणस्य ।

ततः प्रविशति <sup>158</sup>युक्तमदा इरावती चेटी च । 5

(गू) इरावती । हज्जे णिउणिए, सुणामि बहुसो  
मदो किल <sup>159</sup>इत्थिआजणस्स विसेसमण्डणं  
त्ति । अवि सच्चो लोअवादो अअं ।

(गृ) निपुणिका । <sup>160</sup>पुढमं लोअवादो एव्व ।  
<sup>161</sup>अज्ज उण सच्चो संवृत्तो । 10

(गु) प्रहरिष्यति तन्नभवती त्वामपराद्धम् ।

(गू) हज्जे निपुणिके, शृणोमि बहुशो मदः किल स्त्रीजनस्य  
विशेषमण्डनमिति । अपि सत्यो लोकवादोऽयम् ।

(गृ) प्रथमं लोकवाद एव । अद्य पुनः सत्यः संवृत्तः ।

156. P, Bh. पारइस्ससि तत्तहोदीए अवरद्धं. 157. CS<sup>2</sup> 15  
R.S. मूधर्ना प्र०. 158. Bh. Bv. Pv. अन्म-त्तवेषेव. 159.  
Ta<sup>1</sup>. इच्छिआज०. 160. B, T, Ta<sup>1</sup>. पढमं. 161. CS<sup>2</sup>,  
Ja. संपदं.

(गे) इरावती । <sup>162</sup>अलं मइ सिणेहेण । <sup>163</sup>कुदो  
दाणिं <sup>164</sup>अवगदं दोलाघरं <sup>165</sup>पुढमं गदो  
<sup>166</sup>भट्टत्ति ।

(गै) निपुणिका । भट्टिणीए अखण्डिदादो पण-  
आदो । 5

(गो) इरावती । अलं सेवाए । मज्झत्थदं  
<sup>167</sup>गेहिअ भणाहि ।

(गी) निपुणिका । वस <sup>168</sup>न्दोवाअणलोलुवेण  
अज्जगोदमेण कहिदं । तुवरदु भट्टिणी ।

(गे) अलं मपि स्नेहेन । कुत इदानीमवगतं दोलागृहं 10  
प्रथमं गतो भर्तेति ।

(गै) भट्टिन्या अखण्डितात् प्रणयात् ।

(गो) अलं सेवया । मध्यस्थतां गृहीत्वा भण ।

(गी) वसन्तोपामनलोलुपेनार्यगीतमेन कथितम् । त्वरतां  
भट्टिनी । 15

162. B, CS<sup>1</sup>, Ja. अलं सच्चित्ति-संसिणा सिणेहेण ;  
Bv, P. अलं सिणेहभणिदेण. 163. B, CS<sup>1</sup>, Ja, T. कहेहि  
कुदो०. 164. B, CS<sup>1</sup>, T. अवगमिदं. 165. B. CS<sup>1</sup>, T.  
पदमागदो. 166. CS<sup>1</sup>, Ja, T. भट्टा ण वेत्ति. 167. B,  
CS<sup>1</sup>. गदुअ ; Bv, K, Ta<sup>2</sup>. परिगहिअ. 168. B, CS<sup>1</sup>. 20  
वसन्दुस्सवोवाअण०.

(गं) इरावती । अवस्थासदृशं परिक्रम्य । हला, मदेन  
<sup>169</sup>किलाभिअमाणं <sup>170</sup>अत्ताणं अज्जउत्तदंसणे  
 हिअअं तुवरेदि । चलणा उण <sup>171</sup>ण मग्गे  
<sup>172</sup>पसरन्दि ।

(गः) निपुणिका । णं <sup>173</sup>संपत्तम्ह डोलाघरअं । 5

(घ) इरावती । णिउणिए, ण एत्थ अज्जउत्तो  
<sup>174</sup>दीसइ ।

(घा) निपुणिका । <sup>175</sup>ओलौएदु <sup>176</sup>भट्टिणी ।  
 परिहासणिमित्तं कहिं वि <sup>177</sup>गूढेण भट्टिणा  
 होदव्वम् । अम्हे वि इमं पिअङ्गुलदापरि- 10  
 विखत्तं असोअसिलापट्टअं <sup>178</sup>पविसम्ह ।

(गं) हला, मदेन क्लाम्यमानमात्मानमार्य पुत्रदर्शने हृदयं  
 त्वरयति । चरणी पुनर्नमार्गे प्रसरन्ति ।

(गः) ननु संप्राप्तेस्वो दोलागृहम् ।

(घ) निपुणिके, नात्तार्यपुत्रो दृश्यते ।

15

(घा) अवलोकयतु भट्टिनी । परिहासनिमित्तं कुत्रापि  
 गूढेन भर्ता भवितव्यम् । आवापमीमं प्रियङ्गुलता  
 परिक्षिप्तमशोकशिलापट्टकं प्रविशावः ।

169. B, CS<sup>1</sup>, CS<sup>2</sup>. किलाअमाणं; BV, P. मिलाअमाणं;  
 T. गिलाअमाणं. 170. R. S. मं. 171. B, Bh. T. Ta<sup>1</sup>. om. 20  
 ण. 172. B. T. ओलणन्दि. 173. Bv, P. पत्तम्ह. 174. B,  
 Bh, CS<sup>2</sup>, T. दीस दि. 175. B. Ta<sup>2</sup>. ओलो-अदु.  
 176. Bh, Pv. भट्टिनीए. 177. Bh, Bv, Ni, Pv. गुम्मे  
 ग०. 178. B, CS<sup>1</sup>, Ja, T. पक्सिमो.

इरावती तथा करोति ।

(धि) निपुणिका । <sup>179</sup>परिक्रम्य विलोक्य । ओलोएदु  
भट्टिणी । चूदङ्कुरं विचि<sup>180</sup>ण्णन्दीणं अम्हाणं  
<sup>181</sup>पिपीलिआहिं दंसिदं ।

(घी) इरावती । <sup>182</sup>किं विअ एदम् । 5

(घु) निपुणिका । एसा बउलावलिआ असोअ-  
पाअवच्छा<sup>183</sup>आए मालविआए चलणालङ्कारं  
<sup>184</sup>णिव्वट्टेदि ।

(घू) इरावती । शङ्कां रूपयित्वा । अभूमी इअं  
मालविआए <sup>185</sup>कथं एत्थ तक्केसि । 10

(धि) अवलोकयतु भट्टिनी । चूताङ्कुरं विचिन्वत्यो-  
रावयोः पिपीलिकाभिर्दष्टम् ।

(घी) किमिवैतत् ।

(घु) एषा बकुलावलिका अशोकपादपच्छायायां मालविका  
याश्चरणालङ्कारं निर्वर्तयति । 15

(घू) अभूमिरियं मालविकायाः । कथमत्र तर्कयसि ।

179. CS<sup>1</sup>, CS<sup>2</sup>, Ja. om. परिक्रम्य विलोक्य. 180. T.  
विणमन्तीणं. 181. Bh, Pv. पिपीलिआदंसणं. 182. CS<sup>2</sup>,  
Ja. कहिं. 183. Bh, Bv, Pv. वच्छाआअं. 184. B, T.  
णिव्वत्तेदि ; Ta<sup>1</sup>. णिवुत्तेदि. 185. P. किं तक्केसि. 20

(घे) निपुणिका । तक्केमि दोलापरि<sup>186</sup>भं-  
सिदाए सरुजचलणाए देवीए असोअदोह-  
लाहिआरे मालविआ णिउत्तत्ति । अण्णहा  
कहं देवी सअं धारिअं<sup>187</sup>णेउरजुअलं<sup>188</sup>परि-  
अणस्स अब्भणुजाणिस्सदि ।

5

(घै) इरावती । महदी खु से<sup>189</sup>संभावणा ।

(घो) निपुणिका । किं<sup>190</sup>ण अण्णेसीअदि भट्टा ।

(घौ) इरावती । हज्जे, ण मे चलणा<sup>191</sup>अण्णदो  
पवट्टन्दि ।<sup>192</sup>मदो मं विआरेदि । आसङ्खिदस्स  
दाव अन्तं गमिस्सं । मालविकां निर्वर्ण्य आत्मगतम् । 10  
ठाणे<sup>193</sup>खु कादरं मे हिअअं ।

(घे) तर्कयामि दोलापरिभ्रष्टया सरुजचरणया देव्याशोक-  
दोहदाधिकारे मालविका नियुक्तेति । अन्यथा कथं  
देवी स्वयं धारितं नूपुरयुगलं परिजनस्याभ्यनु-  
ज्ञास्यति ।

15

(घै) महती खल्वस्याः संभावना ।

(घो) किं नान्विष्यते भर्ता ।

(घौ) न मे चरणावन्यतः प्रवर्तेते । मदो मां विकारयति ।  
आशङ्कितस्य तावदन्तं गमिष्यामि । स्थाने खलु  
कातरं मे हृदयम् ।

20

186. P. ०परिभट्टाए. 187. RS. णुउरजुअलं. 188. Bh.  
अणुअरीअणस्स. 189. B. मे. 190. P. उण ण. 191. B,  
Bh, Pv, T. अग्गदो. 192. P, SGU. मणो मह; VV.  
मणो वि किंवि. 193. Ta<sup>2</sup>. संकिदं.

(घं) बकुलावलिका । चरणं दर्शयन्ती । <sup>194</sup> अवि  
रोअदि दे अअं राअरेहाविष्णासो ।

(घः) मालविका । अत्तणो चलण<sup>195</sup> गदोत्ति  
लज्जेमिणं पसंसिदुं । <sup>196</sup> कहेहि केण <sup>197</sup> पसा-  
हणकलाए अहिविणीदासि ।

5

(ङ) बकुलावलिका । एत्थ खु भट्टिणो सिस्सम्हि ।

(ङा) विदूषकः । तुवरेहि <sup>198</sup> दाणिं गुरुदक्खिणाए ।

(ङि) मालविका । दिट्ठिआ ण गव्विदासि ।

(घं) अपि रोचते तेऽयं रागरेखाविन्यासः ।

(घः) आत्मनश्चरणगत इति लज्जे एनं प्रशंसितुम् । कथय 10  
केन प्रसाधनकलायामभिविनीतासि ।

(ङ) अत्र खलु भर्तुः शिष्यास्मि ।

(ङा) त्वरस्वेदानीं गुरुदक्षिणायै ।

(ङि) दिष्टया न गर्वितासि ।

194. B, T. किं वि रोअदि. 195. B, CS<sup>1</sup>, CS<sup>2</sup>. 15  
चलणंति. 196. CS<sup>1</sup>, CS<sup>2</sup>, Ja om. कहेहि. 197. Bv,  
CS<sup>1</sup>, Ja, Pv, Ta<sup>2</sup>. सिप्पसाहणक०. 198. CS<sup>1</sup>, Ta<sup>1</sup>,  
Ta<sup>2</sup> दाव.

(डी) बकुलावलिका । उवदेसाणुरूवे चलणे  
 लम्भिअ <sup>199</sup>अज्ज <sup>200</sup>गव्विदा भविस्सम् ।  
 आत्मगतम् । हन्त सिद्धं मे <sup>201</sup>दोच्चम् ।  
 प्रकाशम् । सहि एककस्स दे चलणस्स अवसिदो  
 रागवि <sup>202</sup>क्खेवो । केवलं मुहमारुदो लम्भ- 5  
 इदव्वो । अहवा पवादं एव्व हदं ठाणं ।

राजा । सखे, पश्य पश्य ।

आद्रलिकतकमस्याश्चरणं मुखमारुतेन वीज<sup>203</sup>यितुम् ।  
 प्रतिपन्नः प्रथमतः संप्रति सेवावकाशो मे ॥ १३ ॥

(डु) विदूषकः । कुदो दे अणुसओ । चिरं <sup>10</sup>  
 भवदा एदं कमेण<sup>204</sup> <sup>205</sup>अणुहोदव्वम् ।

(डी) उपदेशानुरूपे चरणे लब्ध्वाद्य गर्विता भविष्यामि ।  
 हन्त सिद्धं मे दीप्त्यम् । सखि एकस्य ते चरणस्या-  
 वसितो रागविक्षेपः । केवलं मुखमारुतो लम्भ-  
 यितव्यः । अथवा प्रवातमेवैतत् स्थानम् । 15

(डु) कुतस्तेऽनुशयः । चिरं भवतैतत् क्रमेणानुभवितव्यम् ।

199. B, Bh, CS<sup>1</sup>, Ja, Pv, T. दाणिं, 200. Ta,  
 Ta. गव्विदा, 201. CS<sup>1</sup>, Ja. दप्पो. 222. B, Bh, Ja, T.  
 अणिक्खेवो. 203. B, CS<sup>1</sup>, Ja, T. शोषयतः 204. B,  
 CS<sup>1</sup>, CS<sup>2</sup>, T. चिरक्कमेण; 205. P. अणुहोदज्जं अचिरेण. 20



(डू) बकुलावलिका । सहि, अरुणसदपत्तं विअ  
सोहदि दे <sup>206</sup>चलणं । सव्वर्हा भट्टिणो अङ्क-  
परिवट्टणी होहि ।

इरावती निपुणिका <sup>207</sup>मुखमवेक्षते ।

राजा । ममेयमाशीः ।

5

(डृ) मालविका । हला, <sup>208</sup>अवअणीअं  
<sup>209</sup>मन्तेसि ।

(डे) बकुलावलिका । मन्तिदव्वं एव्व मए  
मन्तिदं

(डै) मालविका । पिआ खु अहं <sup>210</sup>तुह । 10

(डो) बकुलावलिका । ण केवलं <sup>211</sup>मह ।

(डू) सखि, अरुणशतपत्तमिव शोभते ते चरणम् । सर्वथा  
भर्तुरङ्कपरिवर्त्तिनी भव ।

(डृ) हला, अवचनीयं मन्त्रयसे ।

(डे) मन्त्रयितव्यमेव मया मन्त्रितम् ।

15

(डै) प्रिया खल्वहं तव ।

(डो) न केवलं मम ।

206. P. चलणो. 207. B, CS<sup>1</sup>, T, Ta. ०णिकामवे०.  
208. B, CS<sup>1</sup>, Ja, Pv, T, Ta<sup>1</sup>. मा अव०. 209. B, T,  
Ta<sup>1</sup>, Ta<sup>2</sup>. मन्तेहि. 210. B, T. वव. 211. B, Bh, Pv, 20  
T, Ta<sup>1</sup>. मम.

- (डौ) मालविका । कस्स वा अण्णस्स ।
- (डं) बकुलावलिका । गुणेसु अहिणिवेसिणो भट्टिणो वि ।
- (डः) मालविका । अलीअं मन्तेसि । एदं एव्व मइ णत्थि । 5
- (च) बकुलावलिका । <sup>212</sup>सच्चं तुइ णत्थि । भट्टिणो किसेसु <sup>213</sup>दरपण्डुरेसु अङ्गेषु दीसइ ।
- (चा) निपुणिका । <sup>214</sup>पुढमगणिदं विअ हदा-साए उत्तरम् ।

- (डौ) कस्य वान्यस्य । 10
- (डं) गुणेष्वभिनिवेशिनो भर्तुरपि ।
- (डः) अलीकं मन्त्रयसे । एतदेव मयि नास्ति ।
- (च) सत्यं त्वयि नास्ति । भर्तुः कशेषु दरपाण्डुरेष्वङ्गेषु दृश्यते ।
- (चा) प्रथमगणितमिव हताशया उत्तरम् । 15

212. Bv, T. सच्चं. 213. Ja, T, vv. सुन्दरपण्डरे० ; Bv, P, SGU. ईसिपरिपाण्ड०. 214. B, CS<sup>1</sup>, T, Ta<sup>1</sup>. पदमं गुणिदं; Bv, P. पुढमं भणिदं.

- (चि) बकुलावलिका । अणुराओ अणुराएण  
<sup>215</sup>परिक्खिद्वो त्ति सुजण<sup>216</sup>वअणं<sup>217</sup>पमा-  
 णीकरेहि ।
- (ची) मालविका । किं<sup>218</sup>अत्तणो छन्देण मन्तेसि ।
- (चु) बकुलावलिका । णहि । भट्टिणो एदाइं 5  
<sup>219</sup>पणअमिदुआइं अक्खराइं बिम्बन्दरिदाइं ।
- (चू) मालविका । हला देविं<sup>220</sup>विचिन्तिअ ण  
 मे हिअअं<sup>221</sup>विस्ससिदि ।
- (चृ) बकुलावलिका । मुद्धे<sup>222</sup>भमरसंपादो त्ति  
 वसन्दावदारसव्वस्सं किं ण चूदप्पसवो 10  
 ओदंसिद्वो ।

- (चि) अनुरागोऽनुरागेण परीक्षितव्य इति सुजनवचवं  
 प्रमाणीकुरु ।
- (ची) किमात्मनश्छन्देन मन्त्रयसे ।
- (चु) नहि । भर्तुरेतानि प्रणयमृदुकान्यक्षराणि बिम्बा- 15  
 न्तरितानि ।
- (चू) हला, देवीं विचिन्त्य न मे हृदयं विश्वसिति ।
- (चृ) मुग्धे भ्रमरसंपात इति वसन्तावतारसर्वस्वं किं न  
 चूतप्रसवोऽवतंसयितव्यः ।

215. K. पच्चेद्वो; Ta<sup>1</sup>. परिच्छ-द्वो. 216. Bv, Pv, 20  
 Ta<sup>1</sup>. सुअणचरिदं. 217. B, Ja, T, Ta<sup>1</sup>. पमाणं करेहि.  
 218. Bv, P. अप्पणो. 219. K. पणअमि-ऊणि; पणअमआइं<sup>1</sup>.  
 220. B, RS., T. चिन्तिअ. 221. Bv, Pv, Rs. हिअअस्स  
 पहविस्सम्. 222. Cs<sup>2</sup>, P, SGU. भमरसंवाधो.

(चे) मालविका । तुमं दाव दुज्जादे मह  
<sup>223</sup>अच्चन्दसहाइणी होहि ।

(चै) बकुलावलिका । विमदसुरही बउला-  
 वलिआ खु अहं ।

राजा । साधु बकुलावलिके, साधु । 5

भावज्ञानानन्तरं प्रस्तुतेन  
 प्रत्याख्याने दत्तयुक्तोत्तरेण ।  
 वाक्येनेयं स्थापिता स्वे<sup>224</sup>निदेशे  
 स्थाने प्राणाः <sup>225</sup>कामिनां दूत्यधीनाः ॥ १४ ॥

(चो) इरावती । हज्जे, पेक्ख । <sup>226</sup>कारिदा एव्व 10  
 एदस्सिं बउलावलिआए पदं <sup>227</sup>मालविआ ।

(ची) निपुणिका । भट्टिणि, <sup>228</sup>णिव्विआरस्स वि  
 उस्सुअत्तणजणओ <sup>229</sup>उवदेसो ।

(चे) त्वं तावद्बुज्जति ममात्यन्तसहायिनी भव ।

(चै) विमर्दसुरभिर्बकुलावलिका खल्वहम् । 15

(चो) पश्य, कारितैवेतस्मिन् बकुलावलिकया पदं माल-  
 विका ।

(ची) भट्टिनि, निर्विकारस्याप्युत्सुकत्वजनक उपदेशः ।

223. Bv, T. ओदंसिणी. 224. Pv, Ta<sup>1</sup>. नियोगे.  
 225. B, T. कामिनो. 226. B, CS<sup>1</sup>, CS<sup>2</sup>, Ja, Pv, T, 20  
 Ta<sup>1</sup>. कारिदं एव्व. 227. B, CS<sup>2</sup>, Ja, T, Ta<sup>1</sup>, Ta<sup>2</sup>.  
 मालविआए. 228. B, Bv, Ja. T. अहिआरस्स. 229. CS<sup>1</sup>.  
 Ja. ववदेसो.

(चं) इरावती । ठणे खु संकिदं मे हिअअं ।  
गहिदत्था अणन्तरं चिन्तइस्सं ।

(चः) बकुलावलिका । एसो दुदीओ वि दे  
<sup>230</sup>णिव्वुत्तपडिकम्मो चलणो । जाव <sup>231</sup>दुवे  
वि <sup>232</sup>सणेउरे करेमि । नाट्येन नूपुरयुगलमामुच्च । 5  
हला, उट्टेहि । अणुचिट्ठ<sup>233</sup> देवीए असोअवि-  
आसइत्तअं णिओअं ।

उभे उत्तिष्ठतः ।

(छ) इरावती । सुदं देवीए णिओओत्ति । होदु  
दाणिं । 10

(छा) बकुलावलिका । एसो उवारूढराओ उवभो-  
अक्खमो पुरदो दे <sup>234</sup>वट्टदि ।

(चं) स्थाने खलु शंकितं मे हृदयम् । गृहीतार्थानन्तरं  
चिन्तयिष्यमि ।

(चः) एष द्वितीयोऽपि ते निर्वृत्तपरिकर्मा चरणः । 15  
यावद् द्वावपि सनूपुरी करोमि । हला, उत्तिष्ठ ।  
अनुतिष्ठ देव्या अशोकविकासयितृकं नियोगम् ।

(छ) श्रुतं देव्या नियोग इति । भवत्विदानीम् ।

(छा) एष उपारूढराग उपभोगक्षमः पुरतस्ते वर्तते ।

230. B. संवुन्न०; P. समत्तप०, 231. B. दुवंपि; CS<sup>1</sup>, 20  
Ja, K, T. णं सणेउरं. 232. RS, SGU सणूउरे. 233. P.  
अणुचिट्ठ दाणिं. 234. B, CS<sup>1</sup>, Ja चिट्ठदि.

(छि) मालविका । सहर्षम् । किं भट्टा ।

(छी) सास्मितम् । <sup>235</sup>ण दाव भट्टा । एसो  
<sup>236</sup>असोअसाहावलम्बी पल्लवगुच्छो । ओदं-  
सेहि दाव णं ।

(छु) विदूषकः । अवि सुदं भवदा । 5

राजा । सखे, पर्याप्तमेतावता कामिनाम् ।

<sup>237</sup>अनातुरोत्कण्ठितयोः प्रसिध्यता

समागमेनापि रतिर्न मां प्रति ।

परस्परप्राप्तिनिराशयोर्वरं

शरीरनाशोऽपि समानुरागयोः<sup>238</sup> ॥ १५ ॥ 10

मालविका रचितपल्लवावतंसा सलीलमशोकाय<sup>239</sup>  
पादं प्रहिणोति ।

राजा । वयस्य ।

आदाय कर्णकिसलयमस्मा-

दियमत्र चरणमर्पयति ।

15

(छि) किं भर्ता ।

(छी) न तावद् भर्ता । एषोऽशोकशारवावलम्बी पल्लव-  
गुच्छः । अवतंसय तावदेनम् ।

(छु) अपि श्रुतं भवता ।

235. K. मा दाव. 236. CS<sup>2</sup>, Ta<sup>1</sup>, Ta<sup>2</sup>. असाहा- 20  
वलम्बी. 237. Bv, Bh, Pv. अनादुरोत्क०. 238. In CS<sup>1</sup>,  
there is a gap from here till the end of the  
act. The copyist says : अत्र पत्र द्वयमादर्शालाभात्  
वृत्तितमिति बहुज्ञैः र्बन्धम्. 239. P. ०कताउनाय.

<sup>240</sup>उभयोः सदृशविनिमया-

दात्मानं वञ्चितं मन्ये ॥ १६ ॥

(छू) मालविका । <sup>241</sup>अवि णाम अम्हाणं संभावणा सफला हवे ।

(छू) बकुलावलिका । हला णत्थि दे दोसो । 5  
णिग्गुणो अजं असोओ जइ कुसु<sup>242</sup>मुब्भेदम-  
न्यरो <sup>243</sup>भवे, जो ईरिसं चलणसत्कारं  
<sup>244</sup>लहेइ ।

राजा ।

अनेन तनुमध्यया मुखरनूपुराराविणा 10  
न वाम्बुरुहकोमलेन चरणेन संभावितः ।

अशोक यदि सद्य एव <sup>245</sup>कुसुमेर्न संपत्स्यसे  
वृथा वहसि दोहदं <sup>246</sup>ललितकामिसाधारणम् ॥ १७ ॥

(छू) अपि नामावयोः संभावना सफला भवेत् ।

(छू) हला नास्ति ते दोषः । निर्गुणोऽयं शोको यदि कुसु- 15  
मोद्भेदमन्यरो भवेद् य ईदृशं चरणसत्कारं लभते ।

240. Ta<sup>1</sup>. उपयोगविनिमयत्वाद्. 241. Bh, K, P, Pv. om. अवि—हवे ; CS<sup>2</sup>, RS add. वामो खु एसो असोओ जो व्यञ्जं पमाणीकदृअ कुसुमुग्गमं ण दंसेदि before अवि—हमे. 242. B, T. कुसुमुग्गमं ; P. कुसुमसमुब्भेगं. 243. B, Ja, 20 T, Ta<sup>1</sup>. हवे. 244. Ja, RS, T. लम्भिअ. 245. B, CS<sup>2</sup>, T. मुकुले :. 246. Ta<sup>2</sup>. ०सलिलका०.

सखे, वचना<sup>247</sup>वसरपूर्वकं प्रवेष्टुमिच्छामि ।

(छे) विदूषकः । एहि णं परिहासइस्सं ।  
उभो प्रवेशं कुरुतः ।

(छै) निपुणिका । भट्टिणि, भट्टा एत्थ एव्व  
पविसदि । 5

(छो) इरावती । एव्वं <sup>248</sup>पुढमं मम चिन्तिदं  
हिअएणा ।

(छौ) विदूषकः । उपसृत्य । होदि <sup>249</sup>ण जुत्तं णाम  
अत्तहोदो पिअवअस्सो असोओ वामपादेण  
<sup>250</sup>ताडेदुम् । 10

(छं) उभे । ससंभ्रमम् । अम्हो, भट्टा ।<sup>251</sup>

(छे) एह्तेनां परिहासयिष्यामि ।

(छै) भट्टिनि, भतन्नैव प्रविशति ।

(छो) एवं प्रथमं मम चिन्तितं हृदयेन ।

(छौ) भवति न युक्तं नामात्रभवतः प्रियवयस्योऽशोको 15  
वामपादेन ताडयितुम् ।

(छं) अहो भर्ता ।

247. B, Ja, T. ०नावकाश०. 248. B, T, Ta<sup>1</sup>. पढमं.  
249. B, K. ०m. ण. 250. R\$, VV. ताडिदुं; B, T.  
ताडइदुं. 251. B, Ja, T, Ta<sup>1</sup>. add जेदु जेदु भट्टा. 20



(छः) विदूषकः। बउलावलिण, <sup>252</sup>गहिदत्थाए तुए  
अत्तहोदी ईरिसं अविणअं <sup>253</sup>करन्दी कीस  
ण <sup>254</sup>णिवारिदा ।

मालविका भयं <sup>255</sup>रूपयति ।

(ज) निपुणिका । भट्टिणि, पेक्ख<sup>256</sup>किं पउत्तं 5  
अज्जगोदमेणा ।

(जा) इरावती । कहं बह्मबन्धू अण्णहा जीवि-  
रुसदि ।

(जि) बकुलावलिका । अज्ज एसा देवीए  
णिओअं अणुचिट्ठदि । एदस्सिं अदिक्कमे 10  
परवदी इअं । पसीददु भट्टा ।

आत्मना <sup>257</sup>सममेनां प्रणिपातयति

राजा । यद्येवमनपराद्धासि । उत्तिष्ठ भद्रे ।  
हस्तेन गृहीत्वोत्थापयति ।

(छः) वकुलावलिके, गृहीतार्थया त्वयाज्ञभवतीद्वशमविनयं 15  
कुर्वन्ती कस्मान्न निवारिता ।

(ज) भट्टिनि, पश्य किं प्रवृत्तमार्थगीतमेन ।

(जा) कथं ब्रह्मबन्धुरन्यथा जीविष्यति ।

(जि) आर्ध, एषा देव्या नियोगमनुतिष्ठति । एतस्मिन्नति-  
क्रमे परवतीयम् । प्रसीदतु भर्ता ।

20

252. B, T. गिहिद०. 253. T, Ta<sup>2</sup>. करन्ती. 254. P,  
Ta<sup>2</sup>. वारिदा. 255. P. निरूपयति. 256. P. om. किं.  
257. B, CS<sup>2</sup>, Ja, T. सहेनां.

(जी) विदूषकः । जुज्जइ । <sup>258</sup>देवी एत्थ <sup>259</sup>माण-  
इदब्बा ।

राजा । विहस्य ।

किसलयमृदोर्विलासिनि कठिने  
<sup>260</sup>निहितस्य पादपस्कन्धे ।

5

चरणस्य न ते बाधा सम्प्रति  
<sup>261</sup>वामोरु वामस्य ॥ १८ ॥

मालविका <sup>262</sup>लज्जां नाटयति ।

(जु) इरावती । अहो <sup>263</sup>णवणीदकप्पहिदओ  
अज्जउत्तो ।

10

(जू) मालविका । बउलावल्लिए, एहि । अणुट्ठिदं  
अत्तणो णिओअं देवीए णिवेदेम ।

(जृ) बकुलावल्लिका । तेण हि विण्णवेहि भट्टारं  
विसज्जेहिति ।

(जी) युज्यते । देव्यन्न मानयितव्या ।

15

(जु) अहो नवनीतकल्पहृदय आर्यपुत्रः ।

(जू) बकुलावल्लिके, एहि । अनुष्ठितमात्मनो नियोगं  
देव्यै निवेदयावः ।

(जृ) तेन हि विज्ञापय भर्तारं विसर्जयेति ।

258. CS<sup>2</sup>. लज्जिआ. 259. Ta<sup>2</sup> वित्थमाणइदब्बा. 20  
260. Pv. विहितस्स. 261. Bv, P, SGU. वामस्य वामोरु.  
262. Ja. लज्जां रूपयति ; P. लज्जते. 263. K. अविणी-  
दहिअओ.

राजा । भद्रे, यास्यसि । मम तावदुत्पन्ना-  
वसरमर्थित्वं श्रूयताम् ।

(जे) बकुलावलिका । अवहिदा सुणाहि ।  
<sup>264</sup>आणवेदु भट्टा ।

राजा ।

5

धृतिपुष्पमयमपि जनो बध्नाति  
न तादृशं चिरात् प्रभृति ।  
स्पर्शमृतेन पूरय दोहदम-  
स्याप्यनन्यरुचेः ॥ १९ ॥

(जै) सहसोपसृत्य । पूरेहि पूरेहि ! <sup>265</sup>असोओ 10  
कुसुमं <sup>266</sup>ण दंसेदि । <sup>267</sup>अअं <sup>268</sup>उण  
<sup>269</sup>पुप्फइ फलइ अ ।

सर्वे इरावतीं दृष्ट्वा संभ्रान्ताः ।

राजा । <sup>270</sup>अपवार्य । वयस्य का प्रतिपत्तिरत्र ।

(जे) अवहिता शृणु । आजापयतु भर्ता ।

15

(जै) पूरय पूरय । अशोकः कुसुमं न दर्शयति । अयं  
पुनः पुद्ध्यति फलति च ।

264. B. puts this in the mouth of माल०.  
265. P, SGU. णं असोओ०. 266. B, Bh, Ta<sup>1</sup>, Ta<sup>2</sup>.  
ण दं०; P. SGU om ण. 267. Ta<sup>1</sup>. अज्जउत्तो. 268. B, 20  
T. खु उण. 269. B, T. उत्तंभिदो एव्व; Pv. ण केवलं पु०.  
270. P. जनान्तिकं.

(जो) विदूषकः। किं अण्णं । जड्ढाबलं एव्व ।

(जी) इरावती । <sup>271</sup>बउलावलिए, साहु <sup>272</sup>तुए  
उवक्कन्दं । मालविए, तुमं <sup>273</sup>दाव अज्ज-  
उत्तं सफलपत्थणं <sup>274</sup>करोहि ।

(जं) उभे । पविसदु भट्टिणी । का <sup>275</sup>वअं 5  
भट्टिणो <sup>276</sup>पणअपरिग्गहस्स ।

इति निष्क्रान्ते ।

(जः) इरावती । अहो अविस्ससणीआ पुरिसा ।  
मए खु अत्तणो <sup>277</sup>वज्जणावअणं पमाणी-  
करिअ <sup>278</sup>वाहगीदरत्ताए हरिणीए विअ 10  
असङ्किदाए इदं ण विण्णादं ।

(जो) किमन्यत् । जड्घावलमेव ।

(जी) बकुलावलिके, साधु त्वयोपक्रान्तम् । मालविके,  
त्वं तावदार्यपुत्रं सफलप्रार्थनं कुरु ।

(जं) प्रविशतु भट्टिनी । का वयं भर्तुः प्रणयपरिग्रहस्य । 15

(जः) अहो अविश्वसनीयाः पुरुषाः । मया खल्वात्मनो  
वज्जनावचनं प्रमाणीकृत्य व्याधगीतरक्तया  
हरिण्येव शङ्कितया इदं न विज्ञातम् ।

271. B, T. साहु बउ०. 272. B, T. om. तुए.  
273. B, K. दाणिं. 274. CS<sup>2</sup>. किं ण करेसि. 275. T. 20  
काआं वअं. 276. Bh, Pv, Ta<sup>1</sup>. पणअपसंगस्स. 277. R\$,  
VV. वज्जणा. 278. B, CS<sup>2</sup>, Ja. T. add. अहिबित्ताए  
पिअघरिणीए हिअअसल्लं किदं. एव्वं ण विण्णादे मए. 279. B.  
अविसङ्किदाए हरिणीए विअ विण्णासो त्ति ।

(झ) विदूषकः । जनान्तिकम् । भो, <sup>280</sup>पडिवज्जेहि  
किंवि । <sup>281</sup>कम्मगहिदेण कुम्भीलएण <sup>282</sup>संधि-  
च्छेअणे <sup>283</sup>सिक्खिदोम्हित्ति वत्तव्वं होदि ।

राजा । सुन्दरि, न मे <sup>284</sup>मालविकया  
कश्चिदर्थः । मया त्वं चिरायसीति <sup>285</sup>यथा- 5  
कथंचिदात्मा विनोदितः ।

(झा) इरावती । <sup>286</sup>विस्ससणीओ सि । मए ण  
विण्णादं ईरिसं विणोद<sup>287</sup>वत्थुअं अज्जउत्तेण  
उवलद्धं ति । अण्णहा <sup>288</sup>मन्दभाइणीए एव्वं  
ण करीअदि । 10

(झ) भो, प्रतिपद्यस्व किमपि । कर्मगृहीतेन कुम्भीलकेन  
संधिच्छेदने शिक्षितोऽस्मीति वक्तव्यं भवति ।

(झा) विश्वसनीयोऽसि । मया न विज्ञातमीदृशं विनोदव-  
स्तुकमार्यपुत्रेणोपलब्धमिति । अन्यथा मन्दभागि-  
न्या एवं न क्रियते । 15

280. P, SGU. पडिओजेहि ; K. पओजेहि. 281. B,  
T. उदकान्दमूले विमहिले विमहिदेण उक्खादमूल विगहिदेण.  
282. B. संधिच्छेदो ; T. संदेसो. 283. Bh. Pv. असिक्ख  
ओह्मिन्ति ; T. रस्खिदव्वो त्ति वग्धोत्ति. 284. P. मालविकायां.  
285. P. कथंचित्. 286. B, T. अविस्ससणीओ. 287. T. 20  
उदवुत्तन्तं. 288. B. T. दुक्खव्वावारिणी एव्वं ण करेमि ; Bh,  
Pv, Ta<sup>1</sup>. दुक्खतरे एव्व.

(झि) विदूषकः। मा दाव <sup>289</sup>अत्तहोदी <sup>290</sup>अत्त-  
होदो दक्खिणस्स उवरोहं <sup>291</sup>भणदु।  
<sup>292</sup>समावत्तिदिट्ठेण देवीए परिअणेण  
<sup>293</sup>संकहावि जइ <sup>294</sup>अवराहो ठावीअदि  
एत्थ तुमं एव्व पमाणं । 5

(झी) इरावती । णं संकहा णाम होदु। <sup>295</sup>किंत्ति  
अत्ताणं आआसइस्सम् ।

इति रुषा प्रस्थिता ।

राजा । अनुसरन् । प्रसीदतु भवती ।

इरावती <sup>296</sup>रक्षणासंदितचरणा ब्रजत्येव 10

राजा । सुन्दरि, न शोभते <sup>297</sup>प्रणयिजने  
निरपेक्षता ।

(झि) मा तावदन्नभवती अन्नभवतो दाक्षिण्यस्योपरोधं  
भणतु । समापत्तिदृष्टेन देव्याः परिजनेन संकथापि  
यद्यपराधः स्थाप्यते, अन्न त्वमेव प्रमाणम् । 15

(झी) ननु संकथा नाम भवतु । किमित्यात्मानमाया-  
सयिष्यामि ।

289. B. T. om. अत्तहोदी. 290. B, अत्तहोदी ; Pv,  
T. तत्तहोदी. 291. B, Ja. भविदुं ; P. भणादु. 292. B,  
Ja, T. समीवदिट्ठेण. 293. B, Ja. संकहाहिं. 294. B, T. 20  
सुइआवराहो खमीअदु. 295. P. केत्तिअं कालं. 296. B, T.  
रक्षणासंदानित०. 297. P. ०जननिर००.

(झ) इरावती । सठ, अविस्ससणी<sup>298</sup>अहि-  
अओ सि ।

राजा ।

शठ इति मयि तावदस्तु ते  
परिचयवत्यवधीरणा प्रिये । 5

चरणपतितया न चण्डि तां  
विसृजसि मेखलयापि याचिता ॥२०॥

(झू) इरावती । इअं वि हदासा तुमं एव्व  
<sup>299</sup>अणुसरदि ।

इति रशनामादाय राजानं ताडयितुमिच्छति । 10

राजा । <sup>300</sup>एषा

बाष्पासारा हेमकाञ्चीगुणेन  
श्रीणीबिम्बादव्य<sup>301</sup>पेक्षाच्युतेन ।

चण्डी चण्डं हन्तुमभ्युद्यता मां  
विद्युद्दाम्ना मेघराजीव विन्ध्यम् ॥२१॥ 15

(झु) शाठ, अविश्वसनीयहृदयोऽसि ।

(जू) इयमपि हताशा त्वामेवानुसरति ।

298. B, T, Ta<sup>1</sup>. ०णीओसि. 299. R.S. अणुकरोदि.

300. R.S. इयमिरावती. 301. B, T. ०म्बान्मप्यपે०.

(झ) इरावती । किं <sup>302</sup>मं एव्व भूओं वि<sup>303</sup>अवरद्धं  
<sup>304</sup>करेसि ।

इति <sup>305</sup>सरणनं हस्तमवलम्बते<sup>306</sup> ।

राजा ।

अपराधिनि मयि दण्डं संहरसि 5  
<sup>307</sup>किमुद्यतं कुटिलकेशि ।

वर्धयसि <sup>308</sup>विलसितं त्वं दास-  
जनायाल कुप्यसि च ॥ २२ ॥

आत्मगतम् । नूनभिदभिदानीमनुज्ञातम् ।

इति पादयोः पतति । 10

(झे) इरावती । ण खु इमे मालवि<sup>309</sup>आचलणा  
जा दे <sup>310</sup>फरिसदोहलं पूरइस्सन्दि ।  
इति निष्क्रान्ता सह चेटया ।

(झ) किं मामेव भूयोऽप्यदराद्धां करोषि ।

(झे) न खल्विमी मालविकाचरणी यी ते हर्षदोहदं पूरयि 15  
प्यतः ।

302. B. adds आत्मगतं before किं. 308. B. अवही-  
रिअं ; Ja, T. अवघोरिअं. 304. B. T. करेदि. 305. Pv,  
R. S. रणनां हस्तेन. 306. P, Pv. आलम्बते. 307. B, Ja,  
T. समुद्यतं. 308. B. T. विलसितं. 309. P. मालविआए 20  
चलना. 310. B, J, Rs, T. हरिसदो०.



(झै) विदूषकः । भो उठेहि । किदप्पसादो सि ।  
 राजा । उत्थायेणवतीमपश्यन् । <sup>311</sup>कथं गतैव  
 प्रिया ।

(झो) विदूषकः । वअस्स <sup>312</sup>दिट्ठिआ इमस्स  
 अविणअस्स <sup>313</sup>अप्पसण्णा गदा । <sup>314</sup>ता 5  
 वअं सिग्धं <sup>315</sup>अवक्कमाम जाव अङ्गारओ  
<sup>316</sup>रासिं विअ सा अणुवक्कं ण करेदि ।

राजा । अहो <sup>317</sup>मनसिजवैषम्यम् ।

मन्ये प्रियाहृतमनास्तस्याः प्रणिपातलङ्घनं सेवाम् ।  
 एवं हि प्रणयवती सा शक्यमुपेक्षितुं कुपिता ॥२३॥ 10

इति परिक्रम्य निष्क्रान्ताः सर्वे ।

इति तृतीयोऽङ्कः ।

(झै) भो उत्तिष्ठ । कृतप्रसादोऽसि ।

(झो) वयस्य, अनेनाविनयेनाप्रसन्ना गता । तावदावां  
 शीघ्रमेवापक्रमावो यावदङ्गारको राशिमिवानुवक्रं न 15  
 करोति ।

311. B, T. वत कथं०. 312. B, Ja, T, Ta<sup>2</sup>  
 देव्वेहिं. 313. B, Ja, T, अव (प) सारिदा. 314. B, T.  
 अन्तणा. 315. K. अवसराम 316. R. S. om. रासिं. 317. B,  
 T. महनवै; Ta<sup>1</sup>, Ta<sup>2</sup>. यदनस्य वै०.

## चतुर्थोऽङ्कः

ततः प्रविशति पर्युत्सुको राजा प्रतीहारी च ।

राजा । आत्मगतम् ।

तामाश्रित्य श्रुतिपथगतामास्थ<sup>1</sup>या<sup>2</sup> बद्धमूलः ।

संप्राप्तायां नयनविषयं रूढरागप्रवालः । 5

हस्तस्<sup>3</sup>पर्शैर्भुक्कुलि<sup>4</sup>त इव व्यक्तरौमोद्गमत्वात्  
कुर्यात्<sup>5</sup>कान्तं मनसिजतरुर्मां रसज्ञं फलस्य ॥१॥

प्रकाशम् । सखे, गीतम् ।

(अ) प्रतीहारी । जेद जेदु भट्टा । असंणि-  
हिदो<sup>6</sup> गोदमो । 10

राजा । आत्मगतम् । आः, मालविकावृत्तान्त-  
ज्ञानाय मया प्रेषितः ।

(आ) विदूषकः । प्रविश्य ।<sup>7</sup>जेदु भवं ।

राजा । जयसेने, जानीहि<sup>8</sup>तावत् क्व देवी  
<sup>9</sup>धारिणी कथं वा<sup>10</sup>सरुजचरणत्वाद् विनो- 15  
द्यत इति ।

---

(अ) जयतु जयतु भर्ता । असंनिहितो गीतमः ।

(आ) जयतु भवान् ।

---

1. B, CS<sup>1</sup>, Ja, T, Ta<sup>2</sup>. आशया. 2. P. लब्धमूलः  
3. Bh, P, SGU. स्पर्शे. 4. B, T. कुसुमित. 5. B, Bh, 20  
Pv, SGU, T. क्लान्तं 6. K. एत्यगो. 7. RŞ, SGU.  
वड्डु. 8. P. om. तावत्. 9. B, T. om. धारिणी. 10. B,  
Ja, T. सरुजत्वात्.

(इ) प्रतीहारी । जं देवो आणवेदि ।

इति निष्क्रान्ता ।

राजा । <sup>11</sup>सखे को वृत्तान्तस्तत्रभवत्यास्ते  
सख्याः ।

(ई) विदूषकः । जो बिडालगहिदाए परहुदि- 5  
आए ।

राजा । सविषादम् । कथमिव ।

(उ) विदूषकः । सा खु तवस्सिणी ताए पिङ्गलच्छीए<sup>12</sup> सारभण्डभू<sup>13</sup>घरए मिच्चुमुहे विअ<sup>14</sup>णिखित्ता ।

10

राजा । ननु <sup>15</sup>मत्संपर्कमुपलभ्य ।

(ऊ) विदूषकः । अहं ।

(इ) यद्देव आज्ञापयति ।

(ई) जो बिडालगृहीतायाः परभृतिकायाः ।

(उ) सा खलु तपस्विनी तथा पिङ्गलाक्ष्या सारभाण्डभूगृहे <sup>15</sup>  
निक्षिप्ता ।

(ऊ) अथ किम् ।

11. Ta<sup>2</sup> adds किमेवं विमुखो स्म गौतम before को०.

12. B, CS<sup>2</sup>, T. पिङ्गलक्खीए. 13. B, CS<sup>1</sup>, Ja, T. ँण्डगे (णि) हक (के) मुहे; Bh, BV, TA<sup>1</sup>. भूमिघरए; K. 20 भूमिगृहाए. 14. B, Ja, T. ँपरिखित्ता. 15. Pv, Ta<sup>2</sup>. मत्संबन्ध०.

राजा । क एवं विमुखोऽस्माकं येन चण्डी-  
कृता देवी ।

(ऋ) विदूषकः । सुणादु भवं । परिव्वाजिआ<sup>16</sup>  
मे कहेदि । हिओ किल तत्तहोदी इरावदी  
<sup>17</sup>रुजाक्कन्तचलणं देवि <sup>18</sup>सुहपुच्छिआ 5  
आअदा ।

राजा । <sup>19</sup>ततस्ततः ।

(ए) विदूषकः । तदो सा देवीए पुच्छिदा, किं  
णु <sup>20</sup>णालोइदो जणो वल्लोहोत्ति । तदो ताए  
<sup>21</sup>उत्तं कुदो वा दे उवआरो जं दे परिअणस्स 10  
वल्लहत्तणं <sup>23</sup>जाणन्ती वि <sup>24</sup>पुच्छसिन्ति ।

(ऋ) शृणोतु भवन् । परिव्राजिका मे कथमति । ह्यः  
किल तन्नभवतीरावती रुजाक्रान्तचरणां देवीं सुख-  
पृच्छकागता ।

(ए) ततः सा देव्या पृष्टा । किं नु नावलोकितो वल्लभ-15  
जन इति । ततस्तयोक्तम्—कुतो वा त उपचारः  
यत्ते परिजनस्य वल्लभत्वं जानत्यपि पृच्छसीति ।

16. BV, CS<sup>2</sup>, K, SGU. ०जिआए मे (मह) कधि  
-हि) दं. 17. B, CS<sup>1</sup>, Ja, T. रुजाअन्तत्त०; P, R\$.  
रुजाविहत्यच०. 18. B, Bh, CS<sup>2</sup>, Pv. सुहं पुच्छिदुं. 19. P. 20  
om. राजाततस्ततः 20. B, T. किं अत्तणो वि अणलेकिदो;  
CS<sup>1</sup>, Ja, किं अप्पणो वि ण अणलंकिदो; P. किं ण लस्सिदो;  
Ta<sup>1</sup>. किंवुत्तन्तो दे वल्लहोत्ति. 21. B, CS<sup>1</sup>, Ja, T. ताए  
उत्तम्मन्तीए मन्तिदं. 22. Bh. P, Pv. म (मं) दो ता उवआरो  
वा. 23. B. जाणीअदित्ति; Bh, Pv. जाणासिन्ति; CS<sup>1</sup>, Ja, 25  
T. जाणिस्सदित्ति; Ta<sup>2</sup>. जाणीअदुत्ति. 24. B, Bh, Pv, T.  
om. पुच्छसिन्ति.

राजा । निर्भेदादृतेऽपि मालविकायामय-  
मुपन्यासः शङ्क्यति ।

(ऐ) विदूषकः । तदो ताए <sup>25</sup>अणुबन्धिज्ज  
माणाए भवदो अविणअं अन्दरेण <sup>26</sup>परिगहि-  
दत्था किदा देवी । 5

राजा । अहो दीर्घरोषता तत्तभवत्याः ।  
अतः परं कथय ।

(ओ) विदूषकः । <sup>27</sup>अदो वरं किं । मालविआ  
वउलावलिआ अ णिअलवदीओ अदिट्ठ-  
<sup>28</sup>सुज्जपादं पादालवासं णाअकण्णआओ 10  
विअ <sup>29</sup>अणुहोन्ति ।

राजा । <sup>30</sup>कष्टं कष्टम् ।

(ऐ) ततस्तयानुबध्यमानया भवतोऽविनयमन्तरेण परिगृ-  
हीतार्था कृता देवी ।

(ओ) अतः परं किम् । मालविका बकुलावलिका च 15  
निगलपद्मावदृष्टसूर्यपादं पातालवासं नागकन्यके  
इवानुभवतः ।

25. B, T, Ta<sup>2</sup>. अणुबन्धीअमा०. 26. B, T, Ta<sup>2</sup>.  
परिगदत्था. 27. B, K, Ta<sup>2</sup>. किं अदो वरं. 28. B, T,  
०सुज्जपादा (अ); CS<sup>1</sup>, Ja. ०सुज्जपाआलं 29. B, CS<sup>1</sup>, Ja, 20  
T. अणुहवन्ति. 30. P. कष्टम्.

मधुर<sup>३१</sup>स्वरा <sup>३२</sup>परभृता भ्रमरी  
च <sup>३३</sup>विबुद्धचूतसङ्गिन्यौ ।

कोटरमकालवृष्ट्या प्रबल-  
पुरोवातया गमिते ॥ २ ॥

वयस्य, अप्यत्र कस्यचिदुपक्र  
<sup>३४</sup>मस्य गतिः स्यात् ।

5

(औ) विदूषकः । कहां भविस्सदि । जं सार-  
भाण्ड<sup>३५</sup>वाउदा माहविआ देवीए संदिट्ठा-मह  
अङ्गुलीअमुहं <sup>३६</sup>अदेक्खिअ ण मोत्तव्वा  
तुए <sup>३७</sup>हदासा मालविआ <sup>३८</sup>बउलावलिआ 10  
अ त्ति ।

राजा । <sup>३९</sup>निःश्वस्य । सपरामर्शम् । सखे किमत्र  
<sup>४०</sup>प्रतिकर्तव्यम् ।

---

(औ) कथं भविष्यति । यत् सारभाण्डव्यापृता माधविका  
देव्या संदिष्टा-ममाङ्गुलीयकमुद्रामदृष्ट्वा न मोक्तव्या 15  
त्वया हताशा मालविका वकुलावलिका चेति ।

---

31. Bv, P. मधुररवा ; Ta<sup>1</sup>. मधुरगिरा. 32. P.  
परभृतिका. 33. CS<sup>1</sup>. विबुद्धत्वू०. 34. Ta<sup>1</sup> उपक्रमः 35. B,  
CS<sup>1</sup>, Ja, T. ण्डव्वावारिदा ; R\$, SGU. ण्डधरए वाउदा.  
36. B, अपेक्खिअ. 37. Ta<sup>1</sup>. कदावि सा. 38. Bh, Pv. 20  
om. बउलावलिआ. 39. B, CS<sup>1</sup>, Ja, T. निः श्वस्य  
निष्परामर्शः ; P. om. सपरामर्शम्. 40. B, CS<sup>1</sup>, CS<sup>2</sup>, R\$  
T. कर्तव्यम्.

(अं) विदूषकः । विचिन्त्य । अत्थि एत्थ उवाओ ।  
राजा । क श्व ।

(अः) विदूषकः । सदृष्टिक्षेपम् । को वि अदिट्टो  
<sup>41</sup>सुणादि । <sup>42</sup>कणे दे कहेमि । उपश्लिष्य<sup>43</sup>कर्णे ।  
एवं विअ । 5

राजा । <sup>44</sup>सुष्ठु चिन्तितम् । <sup>45</sup>प्रयुज्यतां  
सिद्धये ।

प्रविश्य ।

(क) प्रतीहारी । <sup>46</sup>देव, पवादस<sup>47</sup>अणे देवी  
णिसण्णा रत्तचन्द <sup>48</sup>णधारिणा परिअणहत्थ- 10  
<sup>49</sup>गदेण चलणेण <sup>50</sup>भअवदीए कहाहिं विणोदी-  
अमाणा चिट्ठदि ।

(अं) अस्त्यत्तोपायः ।

(अः) को ऽप्यदृष्टः शृणोति । कर्णे ते कथयामि । ऐवमिव ।

(क) देव, प्रवातशयने देवी निषण्णा रक्तचन्दनधारिणा 15  
परिजनेहस्तगतेन चरणेन भगवत्या कथाभिर्विनो-  
द्यमाना तिष्ठति ।

41. RṢ, SGU. सुणोदि. 42. Pv, Ta<sup>1</sup>. राजातथा कर्णे  
कथय. 43. B, T. om. कर्णे ; Ta<sup>1</sup>. उपविश्य कर्णे. 44. B,  
CS<sup>1</sup>, Ja, T, Ta<sup>1</sup>. अनुष्ठितं ; Pv, Ta<sup>2</sup>. अनुष्ठितव्यं ; RṢ, 20  
Vv. साधु. 45. CS<sup>2</sup>. सुष्ठु प्रयु०. 46. Ta<sup>1</sup>. जेदु जेदु भट्टा.  
47. RṢ ०सअणम्मि. 48. B, CS<sup>1</sup>, T. ०णवारिणा. 49. Bv,  
Pv, Ta<sup>1</sup> ०त्यगहिदेण. 50. Bv, Pv. परिव्वाजिआए.

राजा । <sup>51</sup>अस्मत्प्रवे<sup>52</sup>शयोग्योऽयमवसरः ।

(का) विदूषकः । ता गच्छदु भवं । अहं वि देविं  
<sup>58</sup>पेक्खिदुं अरित्तपाणी भविस्सम् ।

राजा । जयसेनायास्तावत् <sup>54</sup>संवेद्य गच्छ ।

(कि) विदूषकः । तह । कर्णे । होदि, एव्वं विअ । 5  
इति निष्क्रान्तः ।

राजा । जयसेने, <sup>55</sup>प्रवातशयनमार्गमा-  
देशय ।

(की) प्रतीहारी । देदो इदो <sup>56</sup>देवो ।

ततः प्रविशति शयनस्था देवी परिव्राजिका <sup>57</sup>विभवतश्च परिवारः । 10

(कु) देवी । भअवदि, <sup>58</sup>रमणिज्जं <sup>59</sup>कहावत्थु ।  
तदो तदो ।

(का) तद्गच्छतु भवान् । अहमपि देवीं द्रष्टुमरिक्तपाणि-  
र्भविष्यामि ।

(कि) तथा । भवति, एवमिव ।

15

(की) इत इतो देवः ।

(कु) भगवति, रमणीयं कथावस्तु । ततस्ततः ।

51. B, CS<sup>1</sup>, Ja. T. तस्मादस्मत्प्र०. 52. B, CS<sup>1</sup>, Ja, T. ०प्रयाणयो०. 53. RŚ. देक्खिदुं. 54. B, CS<sup>1</sup>, T, Ta<sup>1</sup>. सविदितं. 55. CS<sup>1</sup>, Ja, RŚ, T, Ta<sup>1</sup>, Vv. तेन हि प्रवात०. 20  
56. P. om. देवो. 57. P. उभयतश्च. 58. B, CS<sup>1</sup>, Ja, T. रमणीआ कहा. 59. Ta<sup>2</sup>. कहाबन्धं.



परिव्राजिका । <sup>60</sup>सदृष्टिक्षेपम् । अतः परं  
<sup>61</sup>पुनः कथयिष्यामि । अत्रभवान् <sup>62</sup>विदि-  
 शेश्वरः प्राप्तः ।

(कू) देवी । अम्हो <sup>63</sup>भट्टा । अभ्युत्थातुमिच्छति ।

राजा । अलमलमुपचारयन्तणया । 5

अनुचितनूपुरविरहं नार्हसि तपनीयपीठिकालम्बि । <sup>64</sup>  
 चरणं रुजापरीतं कलभाषिणि मां च पीडयितुम् ॥३॥

(कृ) <sup>65</sup>देवी । जेदु अज्जउत्तो ।

परिव्राजिका । विजयतां देवः ।

राजा । परिव्राजिकां प्रणम्योपविश्य । देवो, अपि 10  
 सह्या ते वेदना ।

(के) देवी । अत्थि मे <sup>66</sup>विसेसो ।

ततः प्रविशति यज्ञोपवीत<sup>67</sup>संवीताङ्गुष्ठः संप्रान्तो विदूषकः ।

(कू) अहो भर्ता ।

(कृ) जयत्वार्यपुत्रः ।

15

(के) अस्ति मे विशेषः ।

60. B, T. have सदृष्टिक्षेपं after पुनः 61. B. पुनः  
 सदृष्टिक्षेपं ; T. ०पुनः । सदृष्टिक्षेपं । क०. 62. P. तत्रभवानीश्वरः  
 63. B, Bh, Bv, P SGU. अज्जउत्तोः Ta<sup>2</sup>. अप्पउत्तो.  
 64. R.S. ०कासम्बम्. 65. B, CS<sup>1</sup>, Ja, T, Ta<sup>2</sup>. धारिणी. 20  
 66. Bv, P. मे दाणिं वि० ; K. R.S. अज्ज अत्थिमेवि०.  
 67. Bh, P, Pv. ०बद्धाङ्गु०.

(कै) विदूषकः । परित्ताअदु<sup>68</sup> सप्पेण<sup>69</sup> दड्ढोमिह ।

सर्वे विणण्णाः ।

राजा । कष्टं कष्टम् । क भवात् परिभ्रान्तः ।

(को) विदूषकः । देवि पेक्खि<sup>70</sup>स्संति आआरपुप्फग्गह<sup>70</sup>णकालणादो  
पमदवणं गदो मिह ।<sup>72</sup>

5

(कौ) देवी । हद्धी हद्धी । अहं एव ब्रह्मणस्स जीवितसंस<sup>73</sup>अणिमित्तं  
जादा ।

(कं) विदूषकः । तहिं असोअत्थवअ<sup>74</sup>कालणादो पसारिदे<sup>75</sup>दक्खिण-  
हत्थे कोडरणि<sup>76</sup>ग्गदेण सप्प<sup>77</sup>रूपिणा कालेण दड्ढो मिह । णं एदे<sup>78</sup>  
दुवे<sup>79</sup>दसणपदाइं ।

10

(कै) परित्रापतां परित्रापताम् । सपेण दष्टोऽस्मि ।

(को) देवीं द्रक्ष्यामीत्याचारपुष्पग्रहणकारणात् प्रमदवनं गतोऽस्मि ।

(कौ) हा धिक् हा धिक् । अहमेव ब्राह्मणस्य जीवितसंश निमित्तं  
जाता ।

(क) तस्मिन्नशोकस्तवककारणात् प्रसारिते दक्षिणहस्ते कोटर-  
निर्गतेन सर्परूपिणा कालेन दष्टोऽस्मि । नन्वेते द्वे दशपदे ।

15

68. P. अदुभवं. 69. RS सप्पेण मिच्चुणा दड्ढो. 70. P, SGU. देक्खिस्सं. 71. B, CS<sup>1</sup>, Ja, T. ०प्फकाल०; K. ०प्फग्गहत्थं. 72. P. adds परित्ताअदु परित्ताअदु after मिह. 73. P. ०संसएणि०. 74. P. ०त्यवअस्स का०; T ०त्यपुप्फका०. 75. B, CS<sup>1</sup>, Ja, T. ०दो 20 दक्खिण हत्थो । तदो को०, P. अग्गहत्थे. 76. B, J, T. ०रविणिग्ग०. 77. K. कालरूपेण सप्पेण; RS Ta<sup>1</sup>, Ta<sup>2</sup>. सप्परूपेण, 78. P. SGU. एदाइं. 79. P. दन्तपदाइं; B, T. पदाणि.

इति दंशं दर्शयति ।

परिव्राजिका । <sup>80</sup>तेन हि दंशच्छेदः पूर्वकर्म इति श्रूयते ।  
स तावद् अस्य क्रियताम् ।

छेदो दंशस्य दाहो वा <sup>81</sup>क्षतेर्वा रक्तमोक्षणम् ।

एतानि दष्टमात्राणामायु<sup>82</sup>ष्याः प्रतिपत्तयः ॥ ४ ॥

5

राजा । सम्प्रति विषवैद्यानां कर्म । जयसेने, क्षिप्र<sup>83</sup>मानीयतां  
ध्रुवसिद्धिः ।

(कः) प्रतोहारी । जं देवो आणवेदि । इति निष्क्रान्ता ।

(ख) विदूषकः । अहो पावेण मिच्छुणा <sup>84</sup>गाहिदो ग्मि ।

राजा । मा कातरो भूः । <sup>85</sup>अविषोऽपि कदाचिद्दंशो भवेत् ।

10

(खा) विदूषकः । कहं ण भाइस्सं । सिमसिमाअन्ति मे अज्जाइं ।

इति विषवेगं <sup>86</sup>रूपयति ।

(कः) यद्देव आज्ञापयति ।

(ख) अहो पापेन मृत्युना गृहीतोऽस्मि ।

15

80. B. ननु and puts the following verse in the mouth of the King, T. om. तेन हि—क्रियताम् and puts सम्प्रति—कर्म in the mouth of the परिव्राजिका. 81. B, CS<sup>1</sup>, Ja, T. क्षतस्या रः. 82. Bv. P, ष्याः प्र. 83. B, Pv, RS VV. आहूयताम्. 84. B, Ja, T. गिहिदो. 85. P. अविषः रू. 86. P. निरूपयति.

20

(खि) देवि । <sup>87</sup> हा 'दंसिदं' <sup>88</sup> असुहं विआरेण । हला अवलम्बहणं ।

<sup>89</sup>परिजनः ससंभ्रममवलम्बते ।

(खु) विदूषकः । राजानमवलोक्य । भो, भवतो <sup>90</sup> बालत्तणादो  
पिअवअस्सो म्हि । <sup>91</sup> तं विआरिअ अपुत्ताए मे जणणीए जोगवखेमं  
वहेहि ।

5

राजा । मा मैषीः । <sup>92</sup> अचिरात् त्वां विषवैद्य <sup>93</sup> चिकित्सते । स्थिरो  
भव ।

(खू) प्रतीहारी । प्रविश्य । देव, <sup>94</sup> आणाविदो ध्रुवसिद्धी विण्णवेदि—इह  
एव्व आणीअदु गोदमोत्ति ।

राजा । तेन हि वर्षवरपरिगृहीतमेनं तत्रभवतः सकाशं प्रापय ।

10

(खा) कथं न भोज्यामि । सिमसिमायन्ति मेऽङ्गानि ।

(खि) हा दर्शितमशुभं विकारेण । हला, अवलम्बध्वमेनम् ।

(खु) भो, भवतो बाल्यात् प्रियवयस्योऽस्मि । तद्विचार्यापुत्राया  
मे जनन्या योगक्षेमं वह ।

(खू) देव, आज्ञापितो ध्रुवसिद्धिर्विज्ञापयति । इहैवानीयतां गौतम  
इति ।

15

87. B, Bh, CS<sup>1</sup>, T. हा हा ; P. ही ही. 88. B, T. om.  
असुहं. 89. Ja, T, Ta<sup>2</sup>, परिव्राजिका. 90. B, CS<sup>1</sup>, Ja, T,  
Ta<sup>2</sup>, बालपिअवअस्सो म्हि दे. 91. B, CS<sup>2</sup>, T, Ta<sup>1</sup>, Ta<sup>2</sup>, अविआरेण,  
92. Pv, Ta<sup>2</sup>, अचिरेण. 93. B, T, चिकित्सिष्यति ; CS<sup>1</sup>, Ja,  
Ta<sup>1</sup>, Ta<sup>2</sup>, चिकित्सयिष्यति 94. P. om. आणाविदो.

20

(खृ) प्रतीहारी । तथा ।

(खे) विदूषकः । देवीं विलोक्य । भोदि, <sup>95</sup>जीवेअं वा ण वा । जं मए  
अत्तभवन्तं सेवमाणेण दे अवरद्धं तं मरिस्सेहि ।

(खै) देवी । दीहाऊ होहि ।

इति निष्क्रान्तो विदूषकः प्रतीहारी च ।

5

राजा । प्रकृतिभीरुस्तपस्वी । <sup>96</sup>ध्रुवसिद्धेरपि यथार्थनाम्नः सिद्धिं न  
मन्यते ।

प्रविश्य ।

(खो) प्रतिहारी । जेदु भट्टा । ध्रुवसिद्धी विण्णवेदि । उदकुम्भविहाणे<sup>97</sup>  
पराद्धसप्प<sup>98</sup>मुद्दिअं किंवि कप्पइदब्बं । <sup>99</sup>तं अण्णेसीअदुत्ति ।

10

(खौ) देवी । इदं सप्पमुद्दिअ अङ्गुलीअं । पच्छा मम हत्थे देहि णं ।  
इति <sup>100</sup>प्रयच्छति । <sup>101</sup>प्रतीहारी नाट्येन गृह्णाति ।

(खृ) तथा ।

(खे) भवति, जीवेयं वा न वा । यन्मयात्रभवन्तं सेवमानेनतेऽ-  
पराद्धं तन्मृष्यस्व ।

15

(खै) दीर्घायुर्भव ।

(खो) जयतु भर्ता । ध्रुवसिद्धिर्विज्ञापयति । उदकुम्भविधाने सर्प-  
मुद्रितं किमपि कल्पनीयम् । तदन्विष्यतामिति ।

(खौ) इदं सर्पमुद्रितमङ्गुलीयकम् । पश्चान्मम हस्ते देहेतत् ।

95. Ta<sup>1</sup>, जीविरसं. 96. Bh, P, Pv, ध्रुव° सिद्धिं मन्ये; R\$,  
ध्रुवसिद्धिमपि यथार्थनामानं सिद्धिमन्तं न मन्यते. 97. B, CS<sup>1</sup>, P, R\$,  
°विहाणेण. 98. B, T. °मुद्दं. 99. B, CS<sup>1</sup>, Ja, ता. 100. CS<sup>2</sup>,  
R\$, अङ्गुलीमकंददाति. 101. B, Pv. जयसेना.

राजा । जयसेने <sup>102</sup>कर्मसिद्धावाशु प्रतिपत्तिमानय ।  
 प्रतीहारी । जं देवो आणवेदि । इति निष्क्रान्ता ।  
 पारिव्राजिका । यथा मे हृदयमाचष्टे तथा निर्विषो गौतमः ।  
 राजा । भूयादेवम् ।

प्रविश्य ।

5

(खं) जयसेना । जेदु भट्टा । णिवुत्तविसवेओ गोदमो मुहुत्त<sup>103</sup>एण पकि-  
 दित्थो संवुत्तो

(खः) देवी । दिट्ठिआ <sup>104</sup>वअणीआदो मुत्तम्हि ।

(ग) प्रतीहारी । एसो उण अमच्चो <sup>105</sup>वाहदवो विण्णवेदि । राजकज्जं  
 बहु मन्तिदव्वं दंसणेण <sup>106</sup>अणुग्गहं इच्छामिति ।

10

(गा) देवी । गच्छदु अज्जउत्तो कज्जसिद्धीए ।

राजा । देवि ! आतपाक्रान्तोऽयमुद्देशः । शीतक्रिया चास्य  
<sup>107</sup>प्रशस्ता । तदन्यत्र नीयतां <sup>108</sup>शयनीयम्

(खं) जयतु भर्ता । निवृत्तविषवेगो गौतमो मुहूर्तकेन प्रकृतिस्थः  
 संवृत्तः ।

15

(खः) दिष्टया वचनीयान्मुक्तास्मि ।

(ग) एष पुनरमात्यो वाहतवो विज्ञापयति । राजकार्यं बहु मन्त्र-  
 यितव्यम् । दर्शनेनानुग्रहमिच्छामीति ।

(गा) गच्छत्यर्थपुत्रः कार्यसिद्धये ।

102. Pv, कर्मशुद्धौ. 103. CS<sup>2</sup>, Ja, Ta<sup>1</sup>, मुहुत्तेण. 104. Pv, Ta<sup>1</sup>, Ta<sup>2</sup> om. व अणीआदो मुत्तम्हि. 105. Ja, बाहडी ; Ta<sup>1</sup>, वाहणओ. 106. Bh, Bv, Pv, VV, अणुग्गह्वीदुं ; Ta<sup>1</sup>, Ta<sup>2</sup>, अणुग्गाहिदुम्. 107. Ta<sup>1</sup>, प्रतिक्रिया ; CS<sup>2</sup>, SGU. रुचः (रुजः) प्र०. 108. R\$, Ta<sup>2</sup>, शयनं.

( गि ) देवी । <sup>109</sup>बालि आओ, अज्जउत्तवअणं अणुचिद्धह ।

( गी ) परिजनः । <sup>110</sup>तहा ।

इति निष्क्रान्ता देवी परिव्राजिका परिजनश्च ।

राजा । जयसेने, <sup>111</sup>गूढपथेन मां प्रमदवनं प्रापय ।

( गु ) प्रतीहारी । <sup>112</sup>इदो इदो देवो ।

5

राजा । जयसेने, ननु <sup>113</sup>समाप्तकृत्यो गौतमः ।

( गू ) प्रतीहारी । अहं इह ।

राजा ।

इष्टाधिगमनिमित्तं प्रयोगमेकान्तप्राधुमपि<sup>114</sup> मत्वा ।

संदिग्धमेव सिद्धौ कातरमाशङ्कते चेतः ॥ ५ ॥

10

( गृ ) विदूषकः । जेदु भवं । सिद्धाहं मे<sup>115</sup> मङ्गलकम्माहं ।

( गि ) बालिकाः, आर्यपुत्रवचनमनुतिष्ठत ।

( गी ) तथा ।

( गु ) इत इतो देवः ।

( गू ) अथ किम् ।

16

( गृ ) जयतु भवान् । सिद्धानि मे मङ्गलकार्याणि ।

109. CS<sup>1</sup>, Ja, T, पालिआ ; B, P. बालिआ ; Ta<sup>1</sup>, परिद्धाइए

110. Ja, T, Ta<sup>2</sup>, परिजनस्तथा प्रक्रान्तः ; CS<sup>1</sup> repeats यथा मे हृदयं to प्रक्रान्तः. 111. B, CS<sup>1</sup>, Ja, T, Ta<sup>1</sup>, Ta<sup>2</sup>, गूढेन पथा ; CS<sup>2</sup> gives

गूढपथेन-परिहरणिज्जा खुचन्दिआ after कहे चित्तगदो महा मए असूहदो soon after verse 10. 112. Bv, CS<sup>1</sup>, Ja, T, एदु एदु. 113. B,

Ja, T. °प्रक्राम्यो. 114. B, T. °न्तसाध्यमपि. 115. B, T. दे.

20

राजा । जयसेने, त्वमपि <sup>116</sup>नियोगमशून्यं कुरु ।

(गे) प्रतीहारी । ज देवो आणवेदि ।

राजा । <sup>117</sup>वयस्य, क्षुद्रा मार्धावका । न <sup>118</sup>खलु किञ्चिद् <sup>119</sup>विचारितमनया ।

(गै) विदूषकः । देवीए अङ्गुलीअ<sup>120</sup>मुद्दिअं देक्खिअ कहं <sup>5</sup>  
<sup>121</sup>विआरेदि ।

राजा । न खलु <sup>122</sup>मुद्रामधिकृत्य ब्रवीमि । तयोर्बद्धयोः<sup>123</sup> किंनिमित्तोऽयं<sup>124</sup> मोक्षः । किं <sup>125</sup>वा देव्याः परिजनमतिक्रम्य भवान् संदिष्ट इत्येवमनया प्रष्टव्यम् ।

(गो) विदूषकः । णं पुच्छिदो म्हि । <sup>126</sup>पुणो मन्देणावि पच्चुप्पण्णबुद्धिणा <sup>10</sup>  
मए कहिदम् ।

राजाः । कथ्यताम् ।

(गे) यदेव आज्ञापयति ।

(गै) देव्या अङ्गुलीयकमुद्रितं दृष्ट्वा कथं विचारयति ।

(गो) ननु पृष्टोऽस्मि । पुनर्मन्देनापि प्रत्युत्पन्नबुद्धिना मया <sup>15</sup>  
कथितम् ।

116. Bv, CS<sup>2</sup>. स्वं नियोगं. 117. B, CS<sup>1</sup>, T. गोतम. 118. P. न किञ्चिद् वि°. 119. Ta<sup>1</sup>, Ta<sup>2</sup>. °दाचरितम°. 120. P. °लीअमुद्दं. 121. P. विआरीअदि. 122. Ta<sup>1</sup>, नागमुद्रा°. 123. B, CS<sup>1</sup>, Ja, T. तयोर्द्वयोः. 124. B, T. °त्तोमोक्षः. 125. CS<sup>2</sup>, किं नाम ; P. किं देव्याः. 126. P, R§ om. पुणो मन्देणावि ; B, CS<sup>1</sup>, Ja, T. पुणो मन्दस्स वि मे तत्थ(तह) पच्चुप्पण्णं उत्तरं आसी.



(गौ) विदूषकः । <sup>127</sup>देवचिन्तएहि विण्णाविदो राआ । सोवसगं वो  
णक्खत्तं । सव्वबन्धणमोक्खो करीअदुत्ति । <sup>128</sup>त सुणिअ देवीए  
<sup>129</sup>इरावदीए चित्तं रक्खन्तीए राआ किल मोएदीत्ति अहं संदिट्ठो  
मिह । तदो जुज्जदित्ति ताए संपादिदो अत्थो ।

राजा । विदूषकं परिष्वज्य । सखे, प्रियोऽहं तव ।

5

न हि बुद्धिगुणेनैव सुहृदामर्थदर्शनम् ।  
कार्यसिद्धिपथः <sup>130</sup>सूक्ष्मः स्नेहेनाप्युपलभ्यते ॥ ६ ॥

(गं) विदूषकः । तुवरदु भवं । <sup>131</sup>समुद्धरण <sup>132</sup>सहीसहिदं मालविअं  
ठाविअ भवन्दं पच्चुगदो मिह ।

राजा । अहमेनां संभावयामि । गच्छाप्रतः ।

10

[ गौ ) देवचिन्तकैर्विज्ञापितो राजा । सोपसर्गं वो नक्षत्रम् । सर्व-  
बन्धनमोक्षः क्रियतामिति । तच्छ्रुत्वा देव्येरावत्याश्चित्तं  
रक्षत्य राजोकिल मोचयतीति अहं संदिष्ट स्थीती । ततो  
युज्यत इति तथा संपादितोऽर्थः ।

( गं ) त्वरतां भवान् । समुद्रगृहे सखीसहितां मालविकां स्थाप-  
यित्वा भवन्तं प्रत्युद्गतोऽस्मि ।

15

127. B, T. भणिदा\*मए । देव्ठ°. 128. B, CS<sup>2</sup>, Ta<sup>2</sup>. राजा ।  
सहर्षम् । ततस्तप्ता । before तं सुणिअ°. 129. B, P. इरावदीचित्तं  
रक्खन्तीए. 130. Pv, Ta<sup>2</sup>, \*पदं सूक्ष्मं. 131. B, CS<sup>1</sup>, Ja, T. \*जे(णि)  
हके. 132. P. ससहिं.

(गः) विदूषकः । <sup>133</sup>एदु भवं । परिक्रम्य । एदं समुद्रघरञ्<sup>134</sup> ।

राजा । साशङ्कम् । एषा कुसुमाप<sup>135</sup>चयव्यग्रहस्ता सख्यास्ते इरा-  
वत्याः परिचारिका चन्द्रिका <sup>136</sup>समागच्छति । इतस्तावदावां भित्ति-  
गूढौ भवावः ।

(घ) विदूषकः । <sup>137</sup>अहो कुम्भीलएहिं कामुएहिंअ <sup>138</sup>परिहरणिज्जा 5  
चन्दिआ ।

राजा । गौतम, कथं नु ते सखी मां प्रतिपालयति । एद्वेनां गवा-  
क्षमाश्रित्याव<sup>139</sup>लोकयावः ।

(घा) <sup>140</sup>विदूषकः । तहा ।

इति विलोकयन्तौ स्थितौ ।

10

ततः प्रविशति मालविका वकुलावलिका च ।

(घि) वकुलावलिका । हला, पणम <sup>141</sup>भट्टारं ।

(गः) एतु भवान् । इदं समुद्रगृहकम् ।

(घ) अहो कुम्भीलकैः कामुकैश्च परिहरणीया चन्द्रिका ।

(घा) तथा ।

(घि) हला, प्रणम भर्तारम् ।

133. B, CS<sup>1</sup>, T. एदु एदु. 134. B, CS<sup>1</sup>, CS<sup>2</sup>, Ja, T, °गे  
(णि) हकं. 135. B, T. °मावचय°. 136. B, CS<sup>1</sup>, Ja, SCu<sup>1</sup>, T.  
सन्निकृष्टमाग°; CS<sup>2</sup>, सन्निकृष्टमाग°; Ta<sup>2</sup>. सन्निकृष्टमाग°. 137. P. om.  
अहो. 138. B, T, Ta<sup>2</sup>, VV. परिहरणीजा; P. पलिहरणीजा. 20  
139. CS<sup>1</sup>, Ja, T, Ta<sup>1</sup>. यावदवलोकमामि; B. यावदवलोकयावः. 140.  
P. om. विदूषकः । तहा । 141. B. here adds: जो पासदो पिट्टदो  
पेक्खी अदि; CS<sup>1</sup>, CS<sup>2</sup>, Ja, T. add. मालविका । णमो देजो पासदो  
(पिट्टदो) पेक्खी अदि R\$ माल विका । सहषं । णमो दे । कहिं मट्टा । बकु° ।  
दुवारगदा भवि अपिट्टदो देखिस्ससि ।

राजा । <sup>142</sup>मन्ये प्रतिकृतिं मे <sup>143</sup>दर्शयति ।

(घी) मालविका । सहर्षम् । णमो दे । द्वारमवलोक्य सविषादम् ।  
हला, विष्पलम्भेसि मं ।

राजा । सखे, हर्षविषादाभ्यामत्रभवत्याः प्रीतोऽस्मि ।

सूर्योदये भवति या सूर्यास्तमये च पुण्डरीकस्य ।  
वदनेन सुवदनायास्ते समवस्थे क्षणादृढे ॥ ७ ॥

5

(घु) बकुलावलिका । णं एसो चित्तगदो भट्टा ।

(घू) उभे । प्रणिपत्य । जेतु भट्टा ।

(घृ) मालविका । हला <sup>144</sup>तदा संमुहाट्टिठदा भट्टिणो रूवदंसणेण ण  
तह वितिण्हम्हि जह अज्ज मए विभाविदो चित्तगददंसणो भट्टा ।

10

(घी) नमस्ते । हला विप्रलम्भयसि माम् ।

(घु) नन्वेण चित्रगतो भर्ता ।

(घू) जयतु भर्ता ।

(घृ) हला तदा संमुखिट्टिठ भर्तू रूपदर्शनेन न तथा वितृष्णास्मि  
यथाद्य मया विभावितश्चित्रगतदर्शनो भर्ता ।

15

142. B, CS, CS<sup>2</sup>, T, Ta<sup>2</sup>, शङ्के. 143. B, CS<sup>1</sup>, CS<sup>2</sup>, T, Ta<sup>2</sup>, निर्दिशति. 144. The text of this passage is uncertain B, तहिं संभमे ठिदा भट्टिणो रूवदंसणेण ण तह वितण्हम्हि जह अज्ज मए भाविदो (घ) वितण्हदंसणो भट्टा, CS<sup>1</sup>, Ja, T. have the same except for रूवस्स instead of रूवदंसणेण ; K, R\$, ससंभमदिट्टे भट्टिणो रूवे ; K. जह सत्तिण्हम्हि तह अज्जविण विभावितो चित्तगददंसणो भट्टा.

20

(बे) विदूषकः । सुद भवदा । <sup>145</sup>अत्तहोदीए जह दिट्ठो चित्ते ण तह दिट्ठो भवं ति मन्तिदं । मुहा दाणिं मञ्जूसा विअ रदणंभण्डं ओव्वणगळ्वं वहसि ।

राजा । सखे, कुतूहलवानपि निसर्गशालीनः स्त्रीजनः । पश्य

कात्स्न्येन निर्वर्णयितु च <sup>146</sup>रूप-

मिच्छन्ति तत् पूर्वसभाग<sup>147</sup>मानाम् ।

न<sup>148</sup>च प्रियेष्वायतलोचनानां

समग्र<sup>149</sup>पातीनि विलोचनानि ॥ ८ ॥

5

10

(बे) मालविका । हला, का एसा <sup>150</sup>ईसपरिउत्तरअणा भट्ठिणा सिणिद्धा ए दिट्ठीए णिज्झा<sup>151</sup>ईअदि ।

(घो) बकुलावलिक्का । णं इअं भट्ठिणो पस्सगदा इरावदी ।

(बे) श्रुतं भवता । अत्रभवत्या यथा दृष्टश्चित्रे न तथा दृष्टो भवानिति मन्त्रितम् । मुधेदानीं मञ्जूषेव रत्नभाण्डं यौवनगर्वं वहसि ।

(बे) हला, कैषा ईषत् परिवृत्तवदना भर्त्रा स्निग्धया दृष्ट्या निध्यायते ।

15

(घो) नन्वियं भर्तुः पार्श्वगता इरावती ।

145. The text of this passage is also uncertain. B, T, CS<sup>1</sup>, जणं किं । अत्थमोदी तुए जह दिट्ठा तहाण दिट्ठो भवं. 146. Ta<sup>1</sup>. स्वरूप. 147. Bh, P. °गतानाम्. 148. CS<sup>1</sup>, Ja, न तु; Ta<sup>1</sup>. ननु. 149. B, CS<sup>1</sup>, T. °यवतीनि; CS<sup>2</sup>, Ja, °यवतीनि. 150. B, Cs<sup>1</sup>, Ja<sup>1</sup>, T. पासपरिवत्तिदव अणेण; CS<sup>2</sup>, ईसिपासवं°. 151. T. णिच्छा आदि.

- (घौ) मालविका । सहि, अदक्खिणो विआ भट्टा मे पडि<sup>152</sup>भादि ।  
 ओ सव्वं <sup>153</sup>देवीजण उज्झिअ एक्काए मुहे बद्धलक्खो ।
- (घं) बकुलावलिआ । आत्मगतम् । चित्तगदं भट्टारं <sup>154</sup>परमत्थदो  
 संकप्पिअ <sup>155</sup>असूअदि । भोदु । कीडिस्सं दाव एदाए । प्रकाशम् ।  
 हला, भट्टिणो वल्लहा एसा ।
- (घ) मालविका । तदो किं दाणिं अत्ताणं आ<sup>156</sup>आसेमि । इति सासूयं  
 परावर्तते ।  
 राजा । सखे, <sup>157</sup>पश्य पश्य

5

भूमङ्गभिन्नतिलकं स्फुरिताभरोष्ठं  
 सासूयमाननमितः परिवर्तयन्त्या ।

10

कान्तापराध<sup>158</sup>कुपितेष्वनया विनेतुः  
 संदर्शितेव ललिताभिनयस्य शिक्षा ॥ ९ ॥

- (घौ) सखि, अदक्षिण इव भर्ता मे प्रतिभाति, यः सर्वं देवीजन-  
 मुत्क्षित्वा एकस्या मुखे बद्धलक्षः ।
- (घं) चित्रगतं भर्तारं परमार्थतः संकल्प्यासूयति । भवतु ।  
 क्रीडयिष्यामि तावदेतया ।
- (घ) ततः किमिदानीमात्मानमायासयामि ।

15

152. Bv, Ta<sup>1</sup>, VV, पडिभाइ. 153. Pv. अ. देउरजणं. 154. P. परमत्थ गेळ्ळिअः SGU. परमत्थदो गेळ्ळिअ. 155. B, CS<sup>1</sup>, Ja, T. असूहस्सदि ; P. असूएदि. 156. B, CS<sup>1</sup>, Ja, T, आआसिअ ; K. आआ-  
 सेस्स. 157. Bv, Bh, T, Ta<sup>1</sup>, VV. पश्यते सख्या मुखम् । 158. B, T. 20  
 °अविषयेऽप्यनया ; CS<sup>1</sup>, Ta<sup>1</sup>, °अरुषितेऽप्यनया,

- ( ङ ) विदूषकः । अणुणअसज्जो दाणिं <sup>159</sup>होहि ।  
 ( ञ ) मालविका । अज्जगोदमो <sup>160</sup>विएत्थ एव सेवेदिणं । पुनः स्थाना-  
 न्तराभिमुखीभवितुमिच्छति ।  
 ( डि ) बकुलावलिका । मालविकां <sup>161</sup>रुद्धा । ण<sup>162</sup>खुकुविदा दाणिं तुमं ।  
 ( डी ) मालविका । जइ चिरं<sup>163</sup>कुविदं एव मं मण्णेसि एसो <sup>164</sup>पच्चाणी-  
 अदि कोवो ।

राजा । उपेत्य ।

कुप्यसि कुवलयनमने चित्रार्पितवेष्टया <sup>165</sup>किमेवमयि ।  
 ननु तव साक्षादहमनन्यसाधारणो दासः ॥ १० ॥

- ( डु ) बकुलावलिका । जेदु भट्टा ।  
 ( ह ) मालविका । आत्मगतम् । कथं चित्तगदो भट्टा मए असूइदो ।

10

सत्रीडवदन अज्जलि करोति ।

- ( ङ ) अनुनय सज्ज इदानीं भव ।  
 ( ञ ) आर्यगौतमोऽप्यत्रैव सेवत एनम् ।  
 ( डि ) न खलु कुपितेदानीं त्वम् ।  
 ( डी ) यदि चिरं कुपितामेव मां मन्यसे एष प्रत्यानीयते कोपः ।  
 ( डु ) जयतु भर्ता ।  
 ( ह ) कथं चित्रगतो भर्ता मयासूयितः ।

15

159, B. मोहि. 160. B, CS<sup>1</sup>, T. पच्चा एव्व. 161. Ta<sup>1</sup>, VV.  
 दृष्ट्वा. 162. B, CS<sup>1</sup>, T. ण हि ण हि, 163. B. चिरं एव्व कु<sup>०</sup>. 164.  
 CS<sup>1</sup>, Ja. पच्चाणी अदु. 165. B, CS<sup>1</sup>, Ja, T. कथय किमिदं मे.

20

राजा मदनकातर्ये <sup>166</sup>रूपयति ।

( ङ ) विदूषकः । किं भवं उदासीणो विभ ।

राजा । अविश्वसनीयत्वात् सख्यास्तव ।

( छे ) विदूषकः । <sup>167</sup>मा दाव अत्रहोदीए <sup>168</sup>तुह <sup>169</sup>अविस्सासो ।

राजा । श्रूयताम् ।

5

पथि नयनयोः स्थित्वा <sup>170</sup>स्वप्ने तिरोभवति क्षणात्

सरति सरति सहसा बाह्वोर्मध्यं गतापि <sup>171</sup>सखी तव ।

मनसिजरुजा क्लिष्टस्यैवं <sup>172</sup>समागममायया

<sup>173</sup>कथमिव सखे विस्रब्धं स्यादिमां प्रतिमेमनः ११ ॥

( छे ) बकुलावलिका । सहि, बहुसो किल भट्टा <sup>174</sup>विप्पलद्धो । <sup>175</sup>ता 10  
दाव अत्ता विस्ससणिज्जो करीअदु ।

( ङ ) किं भवानुदासीन इव ।

( छे ) मा तावदत्रभवत्यां तवाविश्वासः ।

( छे ) सखि, बहुशः किल भर्ता विप्रलब्धः । तत्तावदात्मा विश्व-  
सनीयः क्रियताम् ।

15

166. P. निरूपयति, 167. P. SGU. Om, मा दाव. 168. B, CS<sup>1</sup>, Ja, T. कवं (हं) तुह. 169. Ja. अविणासो; VV. अविस्ससणी आ. 170. B, Ja, P, T, Ta<sup>1</sup>, स्थित्वा स्थित्वा. 171. B, Bh, Pv, T. गताप्यबला सती. 172. Ta<sup>1</sup>, समागमयानया. 173. B, T. कथमपि. 174. Ta<sup>1</sup>, भट्टात्तुए विप्पं, 175. B, CS<sup>1</sup>, Ja, T, ता अत्ता; P, SGU. दाणि दाव अत्ता<sup>०</sup>,

(छो) मालविका । सहि, मम उण मन्दभावाए सिविणसमागमो  
वि भहिणो दुल्लहो आसि ।

(डौ) बकुलखलिआ । भट्टा देहि से उत्तरं ।  
राजा ।

उत्तरेण किमात्मव पञ्चबाणाग्निसाक्षिकम् ।

तव सख्यै मया दत्तो ने सेव्यः सेविता रहः ॥ १२ ॥

(ढं) बकुलावलिका । अणुगहिदहि ।

(डः) विदूषकः । परिक्रम्य ससंभमम् । बउलावलिए, एसो<sup>176</sup> बालासो-  
अरुक्खस्स पल्लवाइं हरिणो<sup>177</sup> लद्धिदुं आअच्छदि । एहिणिवारेमणं ।

(च) बकुलावलिआ । तथा ।

10

राजा । एवमस्म<sup>178</sup> द्रक्षणेऽवहितेन<sup>179</sup> भवितव्यम् ।

(ढो) सखि, मम पुनर्मन्दभाग्यायाः स्वप्नसमागमोऽपि भर्तुर्दुल्लभ  
आसीत् ।

(डौ) भर्तः, देव्याया उत्तरम् ।

(ढं) अनुगृहीतासि ।

15

(डः) बकुलावलिके, एष बालाशोकवृक्षस्य पल्लवानि हरिणो  
लद्धिदुमागच्छती एहि निवारयस्व एनम् ।

(च) तथा

176. B, CS<sup>1</sup>, Ja, T. अखो अपल्लवाइं अहिलंघिदुं ह्छदि हरिणो.

177. CS<sup>2</sup>, अहिलंघिदुं 178. B, T. एवमेवास्मिन् रक्षणीये; SGU. 20  
एवमेवास्मिन् रक्षणक्षणे. 179. B T. अविलम्बितेन.



- (चा) विदूषकः । एवं वि गोदमोणं <sup>180</sup>सदिस्सीअदि ।  
 (चि) बकुलावलिका । अज्ज गोदम अहं अप्पआसे चिट्ठामि । तुमं  
 दुआररक्खओ होहि ।  
 (ची) विदूषकः । जुज्झइ ।

निष्क्रान्ता बकुलावलिका ।

5

- (चु) विदूषकः । <sup>181</sup>इदं दाव <sup>182</sup>फलिहत्थलं <sup>183</sup>आस्सदो होमि । इति  
 तथा कृत्वा । अहो <sup>184</sup>सुहप्परिसदा सिलाविसेसस्स । निद्रायते ।  
 मालविका ससाध्वसा तिष्ठति ।  
 राजा ।

विस्मृज सुन्दरि सङ्गमसाध्वसं  
 तव चिरात् प्रभृति प्रणयोन्मुखे ।

10

परिगृहाण तते सहकारतां  
 त्वमतिष्ठुक्तलताचरितं मयि ॥ १३ ॥

- (चा) एवमपि गौतमो ननु संदिश्यते ।  
 (चि) अद्य गौतम अहमप्रकाशे तिष्ठामि । त्वं द्वाररक्षको भव । 18  
 (ची) युज्यते ।  
 (चु) इदं तावत् स्फटिकस्थलमाश्रितो भवामि । अहो सुखस्पर्शता  
 शिलाविशेषस्य ।

180. B, CS<sup>1</sup>, Ja, T. णिदिस्सी आदि. 181. P. इमं. 182. B, Ja, T. फलिहत्थं. 183. B, CS<sup>1</sup>, Ja, T. संसिदो; R\$ आसीणो. 184. CS<sup>2</sup>, Ta<sup>1</sup>. सुहप्पंसदा. 20

( चू ) मालविका । <sup>185</sup>देवीए भएण अतणो वि पिअं काहुं ण पारेमि ।  
राजा । अयि, न मेतव्यम्

( चू ) मालविका । <sup>186</sup>सोपालम्मम् । जोण <sup>187</sup>भाएदि सो मए भट्ठि-  
णीदंसणे <sup>188</sup>दिट्ठसामत्थो भट्ठा ।

5

राजा ।

दाक्षिण्यं नाम बिम्बोष्ठि <sup>189</sup>बैम्बिकानां कुलव्रतम् ।

तन्मे दीर्घाक्षि ये प्राणास्ते त्वदाशानिबन्धनाः ॥ १४ ॥

<sup>190</sup>तदनुगृह्यतां चिरानुरक्तोऽयं जनः । इति संश्लेषमभिनयति । <sup>191</sup>  
मालविका नाट्येन परिहरति ।

राजा । आत्मगतम् । रमणीयः खलु <sup>192</sup>नवाङ्गनानां मदनविष-  
<sup>193</sup>यावतारः ।

10

हस्तं <sup>194</sup>कम्पवती रुणद्धि रशनाव्यापारलोलाङ्गुलिं <sup>195</sup>

हस्तौ स्वौ नयति स्तनावरणतामालिङ्गयमाना बलात् ।

पातुं <sup>196</sup>पक्ष्मलनेत्रमुन्नमयतः साचीकरोत्याननं

व्याजेनाप्यभिलाषपूरणसुखं निर्वर्तयत्येव मे ॥ १५ ॥

ततः प्रविशतीरावती निपुणिका च ।

( चू ) देव्या भयेनात्मनोऽपि प्रियं कर्तुं न पारयामि ।

15

( चू ) यो न विमेति स मया भट्टिनीदर्शने दृष्टसामर्थ्यो भर्ता ।

185. B, CS<sup>1</sup>, Ja, T. देवीभजादो. 186. P. om. सोपालम्मम्.  
187. B, CS<sup>1</sup>, Ja, T. भाजदि. 188. P. दिट्ठसमवत्थो. 189. B, Ja,  
T. नायकानां; CS<sup>1</sup>, नायिकानां; Ta<sup>1</sup>, Ta<sup>2</sup>, वैदिकानां. 190. Bv, P.  
तदयमनु<sup>0</sup>. 191. B, CS<sup>1</sup>, Ja, T. उपजनयति; Ta<sup>2</sup>, VV उपनयति.  
192. Ta<sup>1</sup>. अयमभिनवाङ्गनासङ्गः. 193. <sup>0</sup>विष्पयव्यापारः. 194. B, CS<sup>1</sup>, Ja.,  
N<sup>1</sup>, T. कम्पयते. 195. CS<sup>1</sup>, Ja, T. ङ्गुलीः. 196. Bv, P, <sup>0</sup>लघुल्ल<sup>0</sup>.

20

- (चे) इरावती । हञ्जे निशणिए, <sup>197</sup>सच्चं तुमं <sup>198</sup>परिगदत्था चन्दिआए समुद्धरालिन्दए <sup>199</sup>अज्जगोदमो एआई दिट्ठोत्ति ।
- (चै) निपुणिका । <sup>200</sup>अण्णहा <sup>201</sup>कहं भट्ठिणी विण्णवीअदि । ६
- (चो) इरावती । तेण हि तहिं एव्व <sup>202</sup>गच्छम्ह संसआदो <sup>203</sup>मुत्तं अज्ज उत्तस्स पिअवअस्सं पुच्छिदुं अ ।
- (चौ) निपुणिका । सावसेसं विअ भट्ठिणीए वअणं ।
- (चं) इरावती । <sup>204</sup>अण्णं च । चित्तगदं भट्ठारं पसादेदुं । 10
- (चः) निपुणिका । अह दाणिं भट्ठा एव्व किं <sup>205</sup> <sup>206</sup>पच्चण्णीआद ।

- (चे) हञ्जे निपुणिके, सत्यं त्वं परिगृहीतार्था चन्द्रिकया समुद्र-  
गृहालिन्दे आर्यगौतम एकाकी दृष्ट इति ।
- (चै) अन्यथा कथं भट्टिनी विज्ञाप्यते ।
- (चो) तेन हि तत्रैव गच्छावः संशयान्मुक्तमार्थपुत्रस्य प्रियवयस्यं  
प्रणुभा ।
- (चौ) सावशेषमिव भट्टिन्या वचनम् । 16
- (चं) अन्यच्च । चित्रगतं भर्तारं प्रसादयितुम् ।
- (चः) अथेदानीं भर्तैव किं न प्रत्यनुनीयते ।

197. CS<sup>1</sup>, Ja, T. सच्चं. 198. P. तुह चन्दिआए सदिहं ;  
R\$ तुए सदिहं च°. 199. B, CS<sup>1</sup>, Ja, T. °न्दसइदो. 200. Bv, Bh,  
Pv, किमण्णहा. 201. P. भट्ठिणीए णवि°, 202. P. गच्छामो. 203. Bh,  
Bv, णिम्मत्तं. 204. P. om. अण्णं च; VV. जाम. 205. B,  
CS<sup>1</sup>, Ja, T. कहं ण प°. 206. B, T. अण्णुणीअदि.

(छ) इरावती । मुद्धे जारिसो चित्रगदो ण तारिसो एव अण्णसंक्रान्त-  
हिदओ अज्जउत्तो । केवलं उवआरादिकमं पमज्जिदुं <sup>207</sup>अअं  
आरम्भो ।

(छा) निपुणिका । इदो इदो भट्टिणी । इति परिक्रमत्तः ।

5

प्रविश्य ।

(छि) चेटी । जेदु भट्टिणी । देवी भणादि । ण मे एसो मच्छरस्स  
कालो । तुह खु बहुमाणं वड्ढेदुं बअस्सिआए सह णिअलवन्धणे  
किदा मालविआ । जइ अणुण्णेसि <sup>208</sup>अज्जउत्तं वि तव किदे  
विण्णावइस्सं । <sup>209</sup>जं तुह इच्छिदं तं भणाहिति ।

(छी) इरावती । णाअरिए, विण्णवेहि देविं । <sup>210</sup>का वअं <sup>211</sup>भट्टिणिं  
णिओजेदुम् । परिअणणि<sup>212</sup>गहेण मइ दंसिदो अणुगहो । कस्स  
वा <sup>213</sup>अण्णस्स पसादेण अअं जणो वड्ढदिति ।

10

(छ) मुग्धे यादृशश्चित्रगतो न तादृश एवान्यसंक्रान्तहृदय आर्य-  
पुत्रः । केवलमुपचारातिक्रमं प्रमार्ष्टुमयमारम्भः ।

(छा) जयतु महिनी । देवी भणति । न मे एष मत्सरस्य  
कालः । तवखलु बहुमानं वर्धयितुं वयस्यया सह निगल-  
बन्धे कृता मालविका । यद्यनुमन्यसे आर्यपुत्रमपि तव  
कृते विज्ञापयिष्यामि । यत्तवेष्टं तद्गण ।

15

(छी) नागरिके, विज्ञापय देवीम् । का वयं भट्टिनीं नियोजयितुम् ।  
परिजननिग्रहेण मयि दर्शितोऽनुग्रहः । कस्य वान्यस्य प्रसा-  
देनायं जनः बद्धत इति ।

207. P. अम्हाणं. 208. Bh, SGU. अज्जउत्तस्सत्त पिअं का दुं तुह  
करोमि; RS. अज्जउत्तस्स पिअं कादु इच्छमिह. 209. B, CS<sup>1</sup>, CS<sup>2</sup>, Ja,  
T. om. जंतुह—इत्ति. 210. T. काओ. 211. B, T. भट्टिणोणोदं  
जेदु. 212. CS<sup>1</sup>, CS<sup>2</sup>, Ja, K, T. णिगहेण, 213. B, CS<sup>1</sup>, CS<sup>2</sup>,  
Ja, T. om. कस्स.

20

(छु) बेटी । तह । इति निष्क्रान्ता ।

(छू) निपुणिका । परिक्रम्यावलोक्य च । एसो <sup>214</sup>दुवारुदेसे समुद्र-  
<sup>215</sup>वरस्स विपणिगदो विअ <sup>216</sup>बुसहो <sup>217</sup>अज्जगोदमो आसीणो  
एव्व णिहादि ।

5

(छृ) इरावती । <sup>218</sup>अच्चाहिदं । <sup>219</sup>णख सावसेसविसविआरो हवे ।

(छे) निपुणिका । पसण्णमुवण्णो<sup>220</sup> दीसइ । अवि अ धुवसिद्धिणा  
चि<sup>221</sup>इच्छिदो । ता से हसक्क<sup>222</sup>णीअं पावं ।

10

(छै) विदूषकः । उत्स्वप्नायते । भोदि मालविण ।

(छु) तथा ।

(छू) एष द्वारोद्देशे समुद्रगृहस्य विपणिगत इव वृषभ आर्थगौतम  
आसीन एव निद्रायते ।

(छृ) अत्याहितम् । न खलु सावशेषविषविकारो भवेत् ।

15

(छे) प्रसन्नमुखवर्णो दृश्यते । अपि च ध्रुवसिद्धिना चिकित्सितः ।  
तदस्याशङ्कनीयं पापम् ।

(छै) भवति मालविके ।

214. B, CS<sup>2</sup>, Ja, T. दुवारे ; P. दुवारुच्छे ; SGU, दुवारदेसे.  
215. B, CS<sup>1</sup>, T. गि(हे) हकस्स. 216. K, R\$, SGU, बलीवदो.  
217. P. विस्सद्धो अज्जगो<sup>0</sup>. 218. B, CS<sup>1</sup>, Ja, T. किणुखु अच्चा<sup>0</sup>. 20  
219. B, CS<sup>1</sup>, Ja, T. om. ण खु and have विअ after सेसो. 220.  
P, <sup>0</sup>ण्णमु हो ; Ta<sup>1</sup>, मुहराजो. 221. B, Pv, VV. <sup>0</sup>स्सिदो. 222. T,  
Ta<sup>1</sup>, <sup>0</sup>णिज्जि.

(छो) निपुणिका । सुदं भट्टिणीए । कस्स । <sup>223</sup>एसो अत्तणीणो हदासो  
किदवो । सव्वकालं इदो एव्व सोत्थिवाअणमोदएहिं कुक्खिं पूरिअ  
सपदं मालविअं । <sup>224</sup>उस्सिविणाअदि ।

5

(छौ) विदूषकः । इरावदिं अदिक्कमन्दी होहि ।

(छं) निपुणिका । <sup>225</sup>एदं अच्चाहिदं । <sup>226</sup>गुजंगभीरुअं ब्रह्मवन्धुं इमिणा  
भुजंगकुटिलेण <sup>227</sup>दण्डकट्टेण <sup>228</sup>तम्भन्दरिदा <sup>229</sup>भाअइस्सं ।

(छः) इरावती । अरुहदि <sup>230</sup>किदवो <sup>231</sup>उवइवस्स ।

10

निपुणिका विदूषकस्योपरि दण्डकाष्ठं पातयति ।

(छो) श्रुतं भट्टिन्या । कस्यैण आत्मनीनो हताशः कितवः ।  
सर्वकालमित एव स्वस्तिवाचनमोदकैः कुक्षिं पूर्वात्वा सांप्रतं  
मालविकामुत् स्वप्नायते ।

(छौ) इरावतीमतिक्रामन्ती भव ।

15

(छं) एतदत्याहितम् । भुजङ्गभीरुं ब्रह्मवन्धुमनेन भुजंगकुटिलेन  
दण्डकाष्ठेन स्तम्भान्तरिता भीषयिष्यामि ।

(छः) अर्हति कितव उपद्रवस्य ।

223. B. om. कस्म एस अत्तणीणो हदासो ; K. कस्म एसो  
अत्तणिओ असंपादणे विस्ससणिज्जो हदासो. 224. B, CS<sup>1</sup>, J. सिविणोदि.  
225. R, S, VV. सुदं एदं अ<sup>0</sup>. 226. R\$ हमं भु<sup>0</sup> ; B, CS<sup>1</sup>,  
Ja, T. <sup>0</sup>गभीअं. 227. Bh, CS<sup>1</sup>, CS<sup>2</sup>, PV, T, Ta<sup>1</sup>, अत्तणो दण्ड<sup>0</sup>.  
228. B, T. अन्तरिदा. 229. B, CS<sup>1</sup>, Ja, T. ताअइस्स. 230. CS<sup>1</sup>,  
Ta<sup>1</sup>, किदवो, 231. B, CS<sup>1</sup>, Ja, T. सप्पदं सणं.

(ज) विदूषकः । सहसा प्रबुध्य । अविहा अविहा । भो <sup>232</sup>दर्वीकरो  
मे उपरि <sup>233</sup>पडिदो ।

राजा । सहसोपसृत्य । सखे, न मेतव्यं न मेतव्यम् ।

(जा) मालविका । <sup>234</sup>अनुसृत्य । भट्टा, मा दाव सहसा <sup>235</sup>णिक्कम । 5  
सप्पोत्ति <sup>236</sup>मणादि ।

(जि) इरावती । हद्धी हद्धी । भट्टा इदो एव धावदि ।

(जी) विदूषकः । सप्रहासम् । कहं दण्डकट्टं एदं अहं उण जाणे जं मए  
केदई कण्ट एहिं दंसं करिअ सप्पस्स विअ <sup>237</sup>दसो किदो तं  
फलदंत्ति ।

प्रविश्य पटाक्षेपेण ।

10

(जु) बकुलावलिका । <sup>238</sup>मा <sup>239</sup>दाव भट्टा पविसदु । इह कुडिलगई  
सप्पो विअ दीसदि ।

(ज) अविहा अविहा । भो दर्वीकरो म उपरि पतितः ।

(जा) भर्तः मा तावत् सहसा निष्क्रामा सर्व इति भणति ।

(जि) हाविकू । हाधिकू भर्ता इत एव धावति ।

(जी) कथे दण्डकाष्ठमिदम् । अहं पुनर्जाने यन्मया केतकीकण्ट-  
कैर्दंशं कृत्वा सर्पस्येव दंशः कृतः तत्फलितमिति । 15

(जु) मा तावत् भर्ता प्रविशतु । इह कुटिलगतिः सर्प इव  
दृश्यते ।

232. SGU, सप्पो. 233. B, T, VV, परिपडिक्षे. 234. CS<sup>1</sup>,  
Ta<sup>1</sup>. अनुपसृत्य. 235. B, Ja, T. णिक्कमिस्ससि. 236. K. भणीजदि.  
237. B, CS<sup>1</sup>, Ja, अजसो किदे. 238, P. ससंभ्रमं before मा<sup>0</sup>,  
239. B, CS<sup>1</sup>, CS<sup>9</sup>, Ja, मा खु. 20

(जू) इरावदी । राजान<sup>240</sup>मुपसृत्य । अवि <sup>241</sup>णिब्विग्घमणोरहो दिवा संकेदो मिहुणस्स ।

सर्वे इरावतीं दृष्ट्वा संभ्रान्ताः ।

5

राजा । <sup>242</sup>प्रिये, अपूर्वोऽयमुपचारः ।

(जृ) इरावती । बउलावल्लिण, <sup>243</sup>दिट्ठिआ <sup>244</sup>दोच्चाहि आरविसआ संपुण्णा दे पडिण्णा

(जे) बकुलावल्लिका । पसीदतु भट्टिणी । <sup>245</sup>किं णु खु ददुदुरा वाह-  
रन्दित्ति देवो <sup>246</sup>पुट्ठीए <sup>247</sup>वरिसिटुं <sup>248</sup>नुमरेदि ।

10

(जै) विदूषकः । मा दाव । होदीए दंसणमेत्तेण अत्तभवं पणिपादलङ्घणं  
विसुमरिदो । <sup>249</sup>होदी उण अज्ज वि पेसादं ण<sup>250</sup>गेण्हेदि ।

(जू) अपि निर्विघ्नमनोरथो दिवासंकेतो मिथुनस्य ।

(जृ) बकुलावल्लिके, दिष्ट्या दृत्याधिकारविषया संपूर्णा ते प्रतिज्ञा ।

(जे) प्रसीदतु भट्टिणी । किं नु खलु दर्दुरा व्याहरन्तीति देवः  
पृथिव्यां वर्णितुं सरति ।

15

(जै) मा तावत् । भवत्या दर्शनमात्रेणात्रभवान् प्रणिपातलङ्घनं  
विस्मृतः । भवती पुनरद्यापि प्रसादं न गृह्णाति ।

240. CS<sup>1</sup>, Ja, RS, Ta<sup>1</sup>, राजानं सहसोपसृत्य । 241. Bv, Bh, Pv, सिद्ध(द्धा) मणोरहा. 242. B, Bh, Pv, Ta<sup>1</sup>, Ta<sup>2</sup>, om, प्रिये ; P. प्रिये प्रिये. 243. B, om, दिट्ठिआ दोच्चाहिआरविसआ. 244. CS<sup>1</sup>, CS<sup>2</sup>, T. दुट्ठाहिआर°. 245. Bh, CS<sup>1</sup>, Ja, Pv, T. add after भट्टिणी: किं मए किंदत्ति देवो पुच्छिदव्वो. 246. B, CS<sup>1</sup>, T. पुट्ठि. 247. P. om, वरिसिटुं. 248. B, K, विरमेदि ; P. विसुमरदि. 249. B, Bh, Pv, सुमं. 250. B, Bh, Pv, गेण्हसि.

20



(जो) इरावती । कुविदावि दाणि किं करिस्सम् ।

राजा । अस्याने कोप इत्यनुपपन्नं त्वयि । तथा हि ।

कदा मुखं वरतनु कारणाद्वते

तवागतं क्षणमपि कोपपात्रताम् ।

अपर्वणि ग्रहकलुषेन्दुमण्डला

विभावरी कथय कथं भविष्यति ॥ १६ ॥

5

(जौ) इरावती । अट्टाणेत्ति सुट्ठु <sup>251</sup>वाहरिदं अज्जउत्तेण । अण्णसं-  
कन्देसु अग्हाणं भाअहेए सुजइठण <sup>252</sup>कुप्पेसं तदो <sup>253</sup>हस्सा  
भविस्सं ।

राजा । <sup>254</sup>त्वमन्यथा करुपयसि । अहं पुनः सत्यमेवात्र को-  
पस्थानं न <sup>255</sup>पश्यामि । कुतः ।

10

नार्हति कुतापराधोऽप्युत्सवदिवसेषु परिजनो <sup>256</sup>बन्धम् ।

इति मोचिते मयैते प्रणिपतितुं मामुपगते च ॥ १७ ॥

(जं) इरावती । णिउणिए, <sup>257</sup>गच्छ देवि विण्णवेहि । दिट्ठं <sup>258</sup>देवीए  
पक्खवादित्तणं <sup>259</sup>अज्जत्ति ।

(जो) कुपितापीदानीं किं करिष्यामि ।

(जौ) अस्थान इति सुप्पु व्याहतमार्यपुत्रेण । अन्यसं क्रान्तेष्व  
स्माकं भागधेयेण यदि पुनः कुप्येयं ततो हास्या भवेयम् ।

16

(जं) निपुणिके, गच्छ देवीं विज्ञापय । दृष्टं देव्याः पक्षपातित्व-  
मथेति ।

251. Ja, T. अवधारिदं ; P. भणिदं. 252. P. कुप्पिस्सं. 253. B, CS<sup>1</sup>, Ja, T. अहं हस्स. 254. Pv, Ta<sup>2</sup>, अलमन्य<sup>0</sup>. 255. Bh, Pv. गृह्णामि. 256. Bv, Bh, Ni, Pv, T. दण्डम् ; CS<sup>1</sup>, Ja, बन्धुम् . 257. B, CS<sup>1</sup>, Ja, T. गच्छिअ. 258. P. भवदीए. 259. CS<sup>1</sup>, Ja, T. अवहिदं मे हिअअं अज्जत्ति.

20

(जः) निपुणिका । तह । इति निष्क्रान्ता ।

(झ) विदूषकः । आत्मगतम् । अहो अगत्यो <sup>260</sup>सपडिदो । <sup>261</sup>बन्धन-  
भ्रष्टो गिहकवोदो <sup>262</sup>बिडालिआलोए पडिदो ।

प्रविश्य ।

(झा) निपुणिका । अपवाय । भट्टिणि, जदिच्छादिट्टाए माहविहाए 5  
आचक्खिदं । <sup>263</sup>एवं खु एदं णिवुत्तंति । इति कर्णे कथयति ।

(झि) इरावती । आत्मगतम् । उववणं <sup>264</sup>एव । <sup>265</sup>सच्चं अअं एत्थ  
वसवन्धुणा <sup>266</sup>उन्निभण्णो <sup>267</sup>दुप्पओगो । विदूषकं विलोक्य  
अकाशम् । इअं इमस्स कामतन्तसचिवस्स णीदी ।

(जः) तथा ।

10

(झ) अहो अनर्थः संपतितः । बन्धनभ्रष्टो गृहकपोतो बिडा-  
लिकालोके पतितः ।

(झा) भट्टिनि, यदृच्छादृष्ट्या माधविकयाख्यातम् । एवं खल्वे-  
तन्निवृत्तमिति ।

(झि) उपपन्नमेव । सत्यमयमत्र ब्रह्मबन्धुनोद्भिन्नो दुष्प्रयोगः । 15  
इयमस्य कामतन्त्रसचिवस्य नीतिः ।

260. VV. संवुत्तो. 261. Bh, Pv, Ta<sup>2</sup>, मंदा(दि)र(लदा) लग्गो.  
262. B, Ja, T. बिडालिआए आलोए; K. बिडालिआए आलोइदो;  
Bh, बिलाए मुहे; P, SGU, चिल्लाए मुहे. 263. B, CS<sup>1</sup>, CS<sup>2</sup>, Ja,  
T. एवं णिमित्तं. 264. B, CS<sup>1</sup>, Ja, उववणं सच्चं एव. 265. P. 20  
om. सत्यमयमत्र. 266. P, SGU क्कित्तो. 267. B CS<sup>1</sup>, Ja, T.  
पओओ.

(श्री) विदूषकः । भोदि, जदि णीदीए एक्कं षि अक्खरं पढेअं <sup>268</sup>तदो  
गाअत्तिपि विसुमरेअं ।

राजा । <sup>269</sup>आत्मगतम् । कथं नु संकटादस्मादात्मानं <sup>270</sup>भोच  
यिप्प्यामि ।

प्रविश्य ।

5

जयसेना । देव, कुमारी वसुलच्छी कन्दुअं अणुधावन्दी पिङ्गल-  
गणरेण बलिअं <sup>271</sup>उत्तासिदा अङ्गणिसण्णा देवीए पवादकिसलअं  
विअ वेवमाण्णा ण<sup>272</sup> किं वि पकिदिं पडिबज्जइ ।

राजा । कष्टम् । कातरो बालभावः ।

(शु) इरावती । तु <sup>273</sup>वरदु अज्जउत्तो णं समस्सासइदुं । मा से 10  
<sup>274</sup>संतासजणिदो विआरो वड्ढदु ।

राजा । अहमेनां संज्ञापयामि । इति सत्वरं परिक्रामति ।

(श्रू) विदूषकः । आत्मगतम् । साधु रे पिङ्गलवानर साधु । <sup>275</sup>परित्तादो  
तुए <sup>276</sup>सवक्खो ।

(श्री) भवति, यदि नीत्या एकमप्यक्षरं पठेयम् ततो गायत्रीमपि 15  
विस्मरेयम् ।

(शु) त्वरतामार्थपुत्र एनामाश्वासयितुम् । मा अस्याः संत्रास-  
जनितो विकारो वर्धताम् ।

(श्रू) साधु रे पिङ्गलवानर साधु । परित्रातस्त्वया स्वपक्षः । 20

268. B, Ja, T. वं अत्तभवं संसिदो भवे; K. ता अत्ताणं गाहच्चा-  
प्पाइदो भवेअम्. 269. B, CS<sup>1</sup>, Ja, T. अपवार्य. 270. B, Bv, T.  
मोत्त्वयावहै; CS<sup>1</sup>, Ja, Pv, Ta<sup>1</sup>, Ta<sup>2</sup>. मोत्त्वयामहे. 271. B, CS<sup>1</sup>,  
Ja, T. वित्तासिदा. 272. Pv, RS, दाणिं वि. 273. B, Ja, तुवरदु  
तुवरदु; P. तुवरेदु 274. B, CS<sup>1</sup>, Ja, T. संदाव<sup>0</sup>. 275. P. °णर । सुह  
प°; SGU. °णर । साधु प°, 276. Ta<sup>1</sup>, SGU, VV. संकटादो सवक्खो.

निष्क्रान्तो राजा । विदूषाकश्च । इरावती निपुणिका प्रतीहारी च ।  
 ( झृ ) मालविका । हला देविं चिन्तित्व वेवदि मे हिअं । ण आणे  
 277 अदोवरं किं अणुशोदवं हविस्सदिति ।

नेपथ्ये ।

अच्चरिअं अच्चरिअं । अपुण्णे एव पञ्चरत्ते दोहलस्स मुउलेहिं ८  
 सण्णद्धो तवणीआसोओ । जाव देवीए णिवेदेमि ।

उभे श्रुत्वा प्रहृष्टे भवतः ।

( झे ) बकुलावलिका । 278 आससिदु 279 सही । सच्चप्पइण्णा देवी ।  
 ( झै ) मालविका । 280 तेण हि पमदवणपालिआए पिट्ठो 281 होम्म ।  
 ( झो ) बकुलावलिका । तह । 10

इति निष्क्रान्ताः सर्वे ।

इति चतुर्थोऽङ्कः ।

( झृ ) हला, देवीं चिन्तयित्वा वेपते मे हृदयम् । न जानेऽतः  
 परं किमनुभवितव्यं भविष्यति ।

( झृ ) आश्चर्यम्, आश्चर्यम् । अपूर्ण एव पञ्चरत्ने दोहदस्य 15  
 मुकुलैः सनद्धस्त पनीयाशोकः । यावद्देव्यै निवेदयामि ।

( झे ) आश्वासितु सखी । सत्यप्रतिज्ञा देवी ।

( झै ) तेन हि प्रमदवनपालिकायाः पृष्ठतो भवावः ।

( झो ) तथा ।

277. B, CS<sup>1</sup>, T. संपदि किं अदो वरं ; Pv. किं संपदं अदो वरं. 20  
 278. B, CS<sup>1</sup>. आससदु; CS<sup>2</sup>, VV, समस्समदु; K. अस्ससिहि,  
 अस्ससिहि. 279. P. पिअसही. 280. B, CS<sup>1</sup>, Ja, T. तेण अहं  
 प°. 281. B, CS<sup>1</sup>, Ja T. हो(मो)मि ।

## पञ्चमोऽङ्कः ।

ततः प्रविशत्युद्यानपालिका ।

(क) उद्यानपालिका । उवक्खित्तो मए <sup>१</sup>किदसक्कारविहिणो तवणी-  
आसोअस्स <sup>२</sup>वेदिआबन्धो । जाय <sup>३</sup>अणुत्तिदणिओअं उत्ताणं  
देवीए णिवेदेमि । परिकम्प्य । अहो देवस्स अणुकम्पणीआ मालविआ । 5  
तस्सिं तह <sup>४</sup>चण्डिआ देवी इमिणा असोअकु<sup>५</sup>समदुत्तन्तेण <sup>६</sup>पसादसुमुखी  
भविस्सदि । कहिं णु खु देवी हवे<sup>७</sup> । विलोक्य । अहो एसो देवीए<sup>८</sup>  
परिअणब्भन्दरो किंवि जदुमुद्दालञ्छिदं <sup>९</sup>मञ्जूसिअं गेण्हिअ चउस्सा  
लादो कुञ्जो सारसओ <sup>१०</sup>णिक्कामदि । पुच्छिस्सं दाव णं ।

ततः प्रविशति यथानिर्दिष्टः कुब्जः ।

10

(का) उद्यानपालिका । उपसृत्य । सारसअ, कहिं पत्थिदो सि ।

(क) उपक्षितो मया कृत सत्कारविधेस्तपनीयाशोकस्य वेदि-  
काबन्धः । यावदनुष्ठितनियोगमात्मानं देव्यै निवेदयामि ।  
अहो दैवस्यानुकम्पनीया मालविका । तस्यां तथा चण्डिका  
देवी अनेनाशोककुसुमवृत्तान्तेन प्रसादमुखी भविष्यति । 15  
कुत्र नु खल्वे देवी भवेत् । अहो एष देव्याः परिजनाभ्यन्तरः  
किमपि जतुमुद्दालञ्छितां मञ्जूषिकां गृहीत्वा चतुः शशात्  
कुब्जः सारसको निष्क्रामति । प्रक्षयमि तावदेनम् ।

(का) सारसक, कुत्र प्रस्थितोऽसि ।

1. B, CS<sup>1</sup>, Ja, T. सक्कारविहिणा. 2. B, CS<sup>1</sup>, T, Ta<sup>1</sup>.  
मिस्तिवेदिआबन्धो ; Bh, Pv. मिस्तिबन्धो ; P, SGU. वेदिआबन्धो. 3. B,  
CS<sup>1</sup>, Ja, T. अणुत्तिदणि<sup>०</sup> 4. B, K, Ta<sup>1</sup>, VV. चण्डीकिदा. 5.  
CS<sup>1</sup>, Ja, T. असोअहरिसदोहलुत्तन्तेण. 6. Bv, Bh. Pv. पसादाहिमुही ;  
Ja, T. पसादुम्मुही. 7. P, Ta<sup>1</sup>, Ta<sup>०</sup>, भवे. 8. P. देवीपरि<sup>०</sup>, 9. B,  
T. मज्जं ; P. चो(मंजुसं ; Ta<sup>1</sup>, VV. चौरबन्धं. 10. Bh, Pv, णिक्कमेदि,

(कि) सारसकः । महुअरिप, <sup>11</sup>विज्जापारआणं बह्मणाणं <sup>12</sup>णिच्चदक्खिणा दादव्वा । <sup>13</sup>ता अज्जपुरोहिदस्स हत्थं <sup>14</sup>पावइस्सं ।

(की) मधुकरिका । किंणिमित्तं ।

(कु) सारसकः । जदा पहुदि सुदं सेणाव इणा जण्णतु <sup>15</sup>अरक्खणे णित्तो <sup>16</sup>भट्टिदारओ <sup>17</sup>व सुमित्तोत्ति तहा पहुदि तस्स आउसो <sup>18</sup>णिमित्तं अट्ठाद <sup>19</sup>ससुवण्णपरिमाणं दक्खिणं देवी दक्खिणीएहिं पडिग्गाहेदि ।

5

(कू) मधुकरिका । जुज्जइ । अह कहिं देवी । किं <sup>20</sup>वाणुचिट्ठदि ।

(कि) मधुकरिके, विद्यापारगाणां ब्राह्मणानां नित्यदक्षिणा दातव्या ।

(की) किंनिमित्तम् ।

10

(कु) यदा प्रभृति श्रुतं सेनापतिना यज्ञतुरगरक्षणे नियुक्तो भट्टि-  
दारको वसुमित्र इति तदा प्रभृति तस्यायुषो निमित्तमष्टा-  
दशसुवर्णप्रमाणां दक्षिणां देवी दक्षिणीयैः प्रतिग्राहयति ।

(कू) युज्यते । अथ कुत्र देवी । किं वानुत्तिष्ठति ।

11. B, Ja, T. विज्जाचारआण P. विज्जापारगामीणं, R\$ वेदपारगाणं.  
12. B, इमं दक्खिणं आसिसाअ; Ja, T. इमां णिच्चदक्खिणामासिसाअ, P.  
इमाणि दक्खिणाणिक्काणि. 13. P. ताइ. 14. P. पाविद; Ta<sup>1</sup>, पावइदं  
K. विदरीदं. 15. CS<sup>1</sup>, Ta<sup>1</sup>, T<sup>2</sup>, °तुरंगर°. 16. P. भट्टदा°. 17. B,  
T. om वसुमित्तो. 18. B, CS<sup>1</sup>, Ja, T. आउसत्थे 19. B, CS<sup>1</sup>, Ja, T.  
अट्ठसदसु°. 20. P. om. किंवाणुचिट्ठदि.

18

20

(कृ) सारसकः । मङ्गलघरे<sup>21</sup> आसणत्था <sup>22</sup>भविअ विदब्भविस आदो  
भाटुणा वीरसेणेण पेसिदं<sup>23</sup> लिविअरेहिं वाइअमाण<sup>24</sup> लेहं सुणादि ।

(के) मधुकरिका । को उण विदब्भराजवुत्तन्तो ।

(कै) सारसकः । <sup>25</sup>वसीकिदो किल वीरसेणप्पमुहेहिं भट्टिणो <sup>26</sup>विअ-  
अदण्डेहिं <sup>27</sup>विदब्भणाहो । मोइदो से दाआदो माहवसेणो । 5  
<sup>28</sup>दूदो अ तेण महासाराणि रअणाइं वाहणाइं <sup>29</sup>सिप्पआरिआभूइं  
परिअणं अ उवाअणीकरिअ भट्टिणो सआसं पेसिदो <sup>30</sup>सुवो किल  
भट्टारं <sup>31</sup>पेक्खिस्सदित्ति ।

(को) मधुकरिका । गच्छ अणुचिट्ठ अत्तणो णिओअं । अहं वि देविं  
पेक्खिस्सम् । इति निष्क्रान्तौ । 10

इति प्रवेशकः ।

(कृ) मङ्गलगृहे आसनस्था भूत्वा विदर्भविषयाद् आत्रा दीरसेमेन  
प्रेषितं लेखं लिपिकरैर्वाच्यमानं शृणोति ।

(के) कः पुनर्विदर्भराजवृत्तान्तः ।

(कै) वशीकृतः किल वीरसेनप्रमुखैर्भर्तुर्विजयदण्डैर्विदर्भनाथः । 15  
मोचितोऽस्य दायादो माधवसेनः । दूतश्च तेन महासाराणि  
रत्नानि वाहनानि शिल्पकारिकाभूयिष्ठं परिजनं चोपायनीकृत्य  
भर्तुः सकाशं प्रेषितः श्वःकिल भर्तुरिन्द्रक्ष्यति ।

(को) गच्छ, अनुतिष्ठात्मनो नियोगम् । अहमपि देवीं द्रक्ष्यामि ।

21. B, CS<sup>1</sup>, Ja, T. <sup>0</sup>गे(गि)हके. 22. B, CS<sup>1</sup>, Ja, T, Ta<sup>1</sup>,  
Ta<sup>2</sup> om. भत्तिअ, 23. P, Ta<sup>2</sup>, लिविअरीहिं; R\$, SGU. लेहअरेहिं.  
24. Bh, Pv, लेहपत्तं. 25. Pv, Ta<sup>2</sup>, पडिगिहीदो. 26. B, CS<sup>1</sup>, Ja,  
T. दण्डचक्केहिं. 27. Pv, Ta<sup>2</sup>, <sup>0</sup>भराओ. 28. P. R\$ have दूदो  
later in the sentence. 29. B, CS<sup>1</sup>, Ja, T. सिप्पिदारिआ<sup>0</sup>.  
30. B, CS<sup>1</sup>, Ja, T. सो किल. 31. P. देक्खिस्सदि.

ततः प्रविशति प्रतीहारी ।

(कौ) प्रतीहारी । आणत्तहि <sup>32</sup>असोअसक्कारव्वावुदाए देवीए विण्णवेहि  
<sup>33</sup>अज्जउत्तं । इच्छामि अज्जउत्तेण सह असोअरुक्खस्स<sup>34</sup> पसूण-  
लच्छिं पच्चक्खीकादुत्ति<sup>35</sup> । जाव धम्मासणगदं देवं पडिवालेमि ;  
इति परिक्रामति ।

5

नेपथ्ये ।

वैतालिकौ । दिष्ट्या <sup>36</sup>दण्डेनैवारिशिरः सुवर्तते देवः ।

प्रथमः ।

<sup>37</sup>परभृतकलव्याहारेषु त्वमात्तरतिर्मधुं  
नयसि विदिशातीरोद्यानेष्वनङ्ग इवाङ्गवान् ।  
विययकरिणामालानाङ्कै रूपोदबलस्य ते  
वरद वरदारोघोवृक्षैः सहावनतो रिपुः ॥ १ ॥

10

द्वितीयः ।

विरचितपदं वीरप्रीत्या सुरोपम <sup>38</sup>सुरभि-  
श्चरितमुभयोर्मध्येकृत्य स्थितं क्रथकौशिकान् ।  
तव हतवतो दण्डानीकैर्विदर्भषतेः श्रियं  
परिघगरुभिर्दोभिः <sup>39</sup>शौरेः प्रसह्य च रुक्मिणीम् ॥ २ ॥

15

(कौ) आज्ञसास्म्यशोकसत्कार व्यापृतया देव्या-विज्ञापयार्यपुत्रम् ।  
इच्छाम्यार्यपुत्रेण सहाशोकवृक्षस्य प्रसूनलक्ष्मीं प्रत्यक्षी-  
कर्तुमिति । यावद्धर्मासनगतं देवं प्रतिपालयामि ।

20

32. P. om असोअसक्कारव्वावुदाए. 33. Ta<sup>2</sup>, अज्जउत्तं. 34. P.  
<sup>०</sup>एवखत्तपसूण<sup>०</sup>. 35. Bh, Ta<sup>1</sup>, <sup>०</sup>करेदुं. 36. P. SGU. दण्डेनारि<sup>०</sup>.  
37. Ta<sup>1</sup>, <sup>०</sup>भृतवत्तं. 38. Ta<sup>2</sup>, <sup>०</sup>सारिभिः 39. B, CS<sup>2</sup>, Ja, Pv,  
विष्णोः.



(कं) प्रतीहारी । एसो जअसहसूदिपत्थाणो भट्टा इदो एव  
आअच्छदि । अहंपि दाव इमस्स <sup>40</sup>पमुहादो <sup>41</sup>किंविओसरिअ एदं  
<sup>42</sup>मुहालिन्दतोरणं समास्सिदा होमि। एकान्ते स्थिता ।

ततः प्रविशति सवयस्यो राजा ।

राजा ।

5

कान्तां विचिन्त्य सुलभेतरसंप्रयोगां  
श्रुत्वा विदर्भपतिमानमितं बलैश्च ।  
धारामिरातप इवाभिहत<sup>43</sup> सरोजं  
दुःखायते च <sup>44</sup>हृदयं सुखमश्नुते च ॥ ३ ॥

(क) विरूषकः । जह<sup>45</sup> अहं पेक्खामि तह एकन्दसुहिदो भवं भविस्स- 10  
दित्ति ।

राजा । कथमिव ।

(कं) एष जयशब्दसूचितप्रस्थानो भर्तेत एवागच्छति । अहमपि  
तावदस्य प्रमुखात् किमप्यपसृत्य एतन्मुखालिन्दतोरणं  
समाश्रिता भवामि ।

15

(क) यथाहं पश्यामि तथा एकान्तसुखितो भवान् भविष्यति ।

40. B, T. मुहादो. 41. B, T. समोसरिअ. 42. Ta<sup>1</sup>, मुहादा-  
वरणं. 43. Ta<sup>2</sup> °भिरत्त. 44. CS<sup>2</sup>, RŞ, मम मनः 45. B, CS<sup>1</sup>,  
Ja, T. इघ(ह) पेक्खामि.

(ख) विदूषकः । अज्ज किल देवीए <sup>46</sup>धारिणीए पण्डितकोसिई भणिदा ।  
जइ<sup>47</sup> तुम पसाहणगव्वं<sup>48</sup> वहेसि ता दंसेहि मालविआए सरीरे  
<sup>49</sup>वेदम्भं विवाहणेवच्छन्ति । ताएवि <sup>50</sup>सविसेसालंकिदा मालविआ ।  
तत्तहोदी कदावि <sup>51</sup>पूरए भवदो मणोरहं ।

राजा । सरवे, <sup>52</sup>मदपेक्षानुवृत्त्या निवृत्तेष्याया<sup>53</sup> धारिण्याः पूर्वचरितैः 5  
<sup>54</sup>समाव्यत ऐवेत् ।

(खा) प्रतीहारी । उपगम्य । जेदु भट्टा । देवी विष्णवेदि तवणीआसो-  
अस्स <sup>55</sup>कुसुमसोहगदंसणेण <sup>56</sup>मह आरंभो सफलीकरीअदुत्ति ।

राजा । ननु तत्रैव देवी ।

(ख) अद्य किल देव्या धारिण्या पण्डितकौशिकी भणिता ।  
यदि त्वं प्रसाधनगर्वं वहसि तद्दर्शय मालविकायाः शरीरे  
वैदर्भं विवाहनेपथ्यमिति । तथापि सविशेषालंकृतमालविका ।  
तत्रभवती कदापि पूरयेद्भवतो मनोरथम् ।

10

(खा) जयतु भर्ता । देवी विज्ञापयति । तपनीयाशोकस्य  
कुसुमसौभाग्यदर्शनेनमभारंभः सफलीक्रियतामिति ।

16

46. P, SGU. om. धारिणीए 47. B, CS<sup>1</sup>, Ja, T. सुमं जदि  
48. Ta<sup>2</sup>, पसाहणओणेहण वहेसि. 49. B, CS<sup>1</sup>, Ja, T. om. वेदम्भं.  
50. B, CS<sup>1</sup>, Ja, T. सविसेसकोदू अलं. 51. P. P. भवदो वि मणोरहं  
पूरोदि. 52. CS<sup>1</sup>, Ja, T. मदपेक्षामनप्राप्यं; B, °क्षामनुवृत्त्या. 53. B,  
CS<sup>1</sup>, CS<sup>2</sup>, Ja, T. अनया धारिण्या. 54. Pv, R\$ समाव्यमेतत्. 55.  
Bh, Pv, R\$, VV, °मसोहादं°; B, CS<sup>1</sup>, Ja, T. कुसुमुग्गमसिहि.  
56. B, CS<sup>1</sup>, CS<sup>2</sup>. Ja, T. अज्जउत्तेण सह पच्चक्खीकादुत्ति.

20

(खि) प्रतीहारी । अहं इ । <sup>57</sup>जहारुहसंमाणसुहिदं अन्देउरं विसञ्जिअ  
मालविआपुरोएण अत्तणो परिजणेण सह देवं पडिवालेदि ।

राजा । सहर्षं विदूषकं विलोक्य । जयसेने, गच्छाग्रतः ।

(खी) प्रतीहारी । इदो इदो देवो । <sup>58</sup>इति परिक्रामन्ति ।

(खु) विदूषकः । विलोक्य । भो वअस्स <sup>59</sup>किंचि परिवुत्तजोव्वणो विअ  
वसन्दो पमदवणे लक्खीअदि ।

राजा । यथाह <sup>60</sup>भवान्

अग्रे विकीर्णकुम्बकफलजालविभिद्य <sup>61</sup>मानसहकारम् ।

परिणामाभिमुखमृतोरुत्सुकयति यौवनं चेतः ॥ ४ ॥

(खू) विदूषकः । परिक्रम्य । भो, अअं सो दिण्णवेवच्छो <sup>62</sup>विअ 10  
कुसुमत्थवण्हिं तवणीआसोओ । ओलोएदु भवं ।

(खि) अथ किम् । यथार्हसम्मानसुखितमन्तःपुरं विसृज्य मालवि  
कापुरोगेणात्मनः परिजनेन सह देवं प्रतिपालयति ।

(खी) इत इतो देवः ।

(खु) भो वयस्य, किंचित् परिवृत्तयौवन इव वसन्तः प्रमदवने 18  
लक्ष्यते ।

(खू) भो, अयं स दत्तनेपथ्य इव कुसुमस्तवकैस्तपनीयाशोकः ।  
अवलोकयतु भवान् ।

57. B, CS<sup>1</sup>, Ja, T. जह तुह सम्माणसुहं. 58. CS<sup>1</sup>, CS<sup>2</sup>,  
Ja, R\$. इति; परिक्रामन्ति; P. सर्वे परिक्रामन्ति. 59. P. किंचि. 20  
60. Bh, Pv यथावृत्तं. 61. B, T. °लकहीममान°; CS<sup>1</sup>, Ja, Ta<sup>1</sup>,  
°लकभिद्यमान P. °लविभुज्यमान. 62. B, Ja, Ta<sup>1</sup>, °वतपो°.

राजा । स्थाने खल्वयं प्रसवमन्यरोऽभूत् । यदयमिदानीमनन्य-  
साधारणी<sup>63</sup> शोभामुद्र<sup>64</sup>हति । पश्य ।

सर्वाशोक्तरूपां<sup>65</sup> प्रथमं सूचितवसन्तविभवानाम् ।

निर्वृत्तदोहदेऽस्मिन् सक्रान्तानीव<sup>66</sup> कुसुमानि ॥ ५ ॥

(खृ) विदूषकः । भो वीसद्धो होहि । अम्हे सु<sup>67</sup> संणि<sup>68</sup>हिदेसु ६  
विधारिणी पस्सपरिवट्टिणिं मालविअं अणुमण्णेदि ।

राजा । सहषंम् । सखे, पश्य ।

मामियभ्युत्तिष्ठति देवी<sup>69</sup> विनयादनूत्यिता<sup>70</sup> प्रियया ।

विस्तृतहस्तकमलया नरेन्द्रलक्ष्म्या वसुमतीव ॥ ६ ॥

ततः प्रविशति धारिणी मालविका परिव्राजिका विभवतश्च 10  
परिवारः ।

(खे) मालविका । आत्मगतम् । जाणामि निमित्तं कोदुआलंकारस्स ।  
तहवि<sup>71</sup>भिसिणीपत्तगदं सलिलं विअ वेवदि मे हिअअं । अवि अ  
दक्खिणेदरं विमेणअणं<sup>72</sup> बहुसो फुरदि ।

(खृ) भोः, विश्रब्धो भव । अस्मासु संनिहितेष्वपि धारिणी 15  
पार्श्ववर्तिनीं मालविकामनु मन्यते ।

(खे) जानामि निमित्तं कौतुहालंकारस्य । तथापि बिसिनीपत्रगतं  
सलिलमिव वेपते मे हृदयम् । अपि च दक्षिणेतरदपि  
मे नयनं बहुशः स्फुरति ।

63. P. °रणां. 64. B, CS<sup>1</sup>, Ja, T. पुष्प्यति. 65. B, T,  
°कलतानां. 66. B, T. मुकुलानि. 67. T. अम्हासु. 68. B, T  
तद्वगदेसु; Bv, CS<sup>1</sup>, Ja, Pv, उवगदेसु. 69. Pv, Ta<sup>2</sup> देवीवचनात्.  
70. P. उपस्थिता. 71. Pv, Ta<sup>2</sup> पुक्खरपत्त°. 72. P. पप्फुश.

(खै) विदूषकः । भो वयस्स<sup>73</sup> विवाहणेवच्छेण<sup>74</sup> सविसेसं खु सोहदि  
<sup>75</sup>अत्तहोदी मालविआ ।

राजा । <sup>76</sup>पश्याम्येनाम् । बैषा

अनतिलम्बिदूकूलनिवासिनी

बहुभिगभरणैः प्रतिभाति मे ।

उडुगणैरुदयोन्मुखचन्द्रिका<sup>77</sup>

<sup>78</sup>गतहिमैरिव चैत्रविभात्री ॥ ७ ॥

5

(खो) देवी । उपेत्य । जेदु अज्जउत्तो ।

(खौ) विदूषकः । वड्ढदु होदी ।

परिव्राजिका । विजयतां देवः ।

10

राजा । भगवति, अभिवादये

परिव्राजिका । <sup>79</sup>अभिमतसिद्धिरस्तु ।

(खं) देवी । सस्मितम् । एसो दे अम्हेहिं तरूणीजणसहाअस्स असोओ  
 संकेतघरअं<sup>80</sup> संकप्पिदो<sup>81</sup> ।

(खै) भो वयस्य, विवाहनेपथ्येन सविशेषं खलु शोभतेऽत्रभवती  
 मालविका ।

15

(खो) जयत्वार्यपुत्रः ।

(खौ) वर्धतां भवती ।

(खं) एष तेऽस्माभिस्तक्षिणी जनसहायस्याशोकः संकेतगृहं संक-  
 स्मितः ।

20

73. P. असंदेहं before विवा°. 74. P. वेवाहिअणे°; Ta<sup>1</sup>, वेवाहिएण पेवच्छेण. 75. R\$ om. अत्तहोदी. 76. P, R\$ पश्याम्या-  
 भरणालंकृता मेनाम्. 77. Pv, Ta<sup>2</sup>, °मुखकौमुदी । 78. B, T, Ta<sup>1</sup>  
 हत्तहि°. 79. P, VV. अभिप्रेतसि°; Ta<sup>2</sup> अभिलषितसि°. 80. B, CS<sup>1</sup>,  
 Ja<sup>1</sup> °गे(गी)हको°. 81. Bh, Bv. Pv. विसज्जिदो.

(खः) विदूषकः । भो आराहिओ सि ।

राजा । सवोडमशोकमभितः परिक्रामन् ।

नायं देव्या भाजनत्वं न नेयः

सत्काराणामीदृशानामशोकः ।

यः सावज्ञो माधवश्रीनियोगे

पुष्पैः शसत्यादरं त्वत्प्रयत्ने ॥ ८ ॥

5

(ग) विदूषकः । भो बीसद्धो भविअ तुमं जोवणवदिं इमं पेक्ख ।

(गा) देवी । कं ।

(गि) विदूषकः । तवणीआसोअस्स कुसुमसोहं ।

सर्वे उपविशन्ति ।

10

राजा । मालविकां विलोक्य आत्मगतम् । <sup>82</sup>कष्टः खलु संनिधि-  
विप्रयोगः<sup>83</sup> ।

अहं रथांगनामेव प्रिया सहचरीव मे ।

अननुज्ञातसंपर्का धारिणी रजनीव नौ ॥ ९ ॥

प्रविश्य<sup>84</sup> ।

15

कञ्चुकी । जयतु देवः । अमात्यो विज्ञापयति । तस्मिन् विदर्भ-  
<sup>85</sup>राजोपायने द्वे <sup>86</sup>शिल्पकारिके मार्गपरिश्रमादलसशरीरे<sup>87</sup> इति

(खः) भोः आराधितोऽसि ।

(ग) भोः विस्तब्धो भूत्वा त्वं यौवनवतीमिमां पश्य ।

(गा) काम् ।

20

(गि) तपनीयाशोकस्य कुसुमशोभाम् ।

82. P, VV. कष्ट. 83. Pv, Ta<sup>2</sup>, ममाद्य संनिहितस्यापि विप्रयोगः ; P. वियोगो भ्रमाद्य. 84. P. ततः प्रविशति कञ्चुकी. 85. Bv, P. SGU. विदर्भविषय<sup>0</sup>. 86. Pv, T, Ta<sup>1</sup>, VV, शिल्पदारिके. 87. B, CS<sup>1</sup>, Ja, T, दलघुश<sup>0</sup> ; Ta<sup>1</sup> °तलघुश<sup>0</sup>.

<sup>८८</sup>पूर्वं न प्रवेशिते । संप्रति देवोपस्थानयोग्ये । तदा <sup>८९</sup>ज्ञां देवो दातुमर्हतीति ।

राजा । प्रवेशय ते ।

कञ्चुकी । यदाज्ञापयति देवः । इति निष्क्रम्य ताभ्यां सह पुनः प्रविश्य<sup>९०</sup> । इत इतो भवत्यौ ।

5

(गी) प्रथमा । जनान्तिकम् । हला <sup>९१</sup>रअणिप्, अपुं वि एदं राजकुलं पविसन्तीप् पसीददि मे अब्भन्दरगदो अप्पा ।

(गु) द्वितीया । जोसिणिप्, महवि एवं । अत्थि <sup>९२</sup>खुलोअवादो आ-आमि सुं वा दुखं वा <sup>९३</sup>हिअसमवत्था कहेदिति ।

(गू) प्रथमा । सो दाणिं सच्चो होदु ।

10

कञ्चुकी । एष देव्या सह देवस्तिष्ठति । उपसर्पतां भवत्यौ ।

उभे उपसर्पतः ।

मालविका परिव्राजिका च चेष्टयौ दृष्ट्वा परस्परमवलोकयतः ।

(गृ) उभे । प्रणि त्य । जेदु भट्टा । जेदु भट्टिणी ।

(गी) हला, रजनिके, अपूर्वमप्येतद्राजकुलं प्रविशन्त्याः प्रसीदति स्माभ्यन्तरगत आत्मा ।

16

(गु) ज्योत्स्निके, ममाप्येवम् । अस्ति खलु लोकवादः, आगामि सुखं वा दुःखं वा हृदयसमवस्था कथयतीति ।

(गू) स इदानीं सत्योभवतु ।

(गृ) जयतु भर्ता, जयतु भट्टिनी ।

20

88. P. कृत्वा न<sup>०</sup>. 89. Ta<sup>1</sup>. तदाज्ञापयितुमर्हति देवः. 90. CS<sup>1</sup>, Ja, प्रविष्टः. 91. K, Ta<sup>2</sup>, मज्झिणिप्. 92. B. CS<sup>1</sup>, Ja, K, T. लोकपवादो. 93. Pv, VV, हिअअं समत्थीकरोदि.

राजा । <sup>94</sup>निषीदतम् । उमे उपविष्टे ।

राजा । कस्यां कलाया<sup>95</sup>मभिविनीते भवत्यौ ।

(गे) उमे । भट्टा <sup>96</sup>सगीदे अब्भन्दरम्ह ।

राजा । देवि, गृह्यतामनयोरन्यतरा ।

(गै) देवी । मालविण, इदो <sup>97</sup>पेक्ख । कदरा दे संगीदसअआरिणी 5  
रुच्चइ ।

(गौ) उमे । मालविकां <sup>98</sup>दृष्ट्वा । अहो भट्टिदारिका । इति प्रणम्य ।  
<sup>99</sup>जेदु जेदु भट्टिदारिआ । इति तथा सह बाष्पं विसृजतः ।

सर्वे <sup>100</sup>सविस्मयमवलोलयन्ति ।

राजा । के भवत्यौ का वेयम् ।

1

(गौ) प्रथमा । देव, इअं अम्हाणं भट्टिदारिआ ।

राजा । कथमिव ।

(गे) भर्तः, संगीतेऽभ्यन्तरे स्वः ।

(गै) मालविके, इतः पश्य । कतरा ते संगीतसहचारिणी रोचते ।

(गौ) अहो भर्तृदारिका । जयतु जयतु भर्तृदारिका ।

15

(गौ) देव, इयमस्माकं भर्तृदारिका ।

94. B, P. स्वागतम् । इत्ते निषीदतम्. 95. P. °भियोगो भवत्योः .  
96. P, om. भट्टा. 97. P, देख. 98. P, विलोक्य. 99. P, om.  
जेदु जेदु भट्टिदारिआ. 100. Ta<sup>1</sup>, विस्मयादव°.



(गं) उमे । सुणादु भट्टा । जो सो भट्टिणो विजअदण्डेहिं विदब्भणाहं  
वसीकरिअ बन्धणादो मोइदो कुमारो माहवसेणोगाम तस्स इअं  
कणीअसी भइणी मालविआ णाम ।

(गः) देवी । <sup>101</sup>कहं राअदारिआ इअं । चन्दणं खुमए <sup>102</sup>पादुओव-  
ओगेण दृसिदं ।

5

राजा । अथात्रभवती कथमित्थंभूता ।

(घ) मालविका । निःश्वस्य । आत्मगतम् । विहिणो णिओएण ।

(घा) द्वितीया । सुणादु भट्टा । दाआदवसंगदे अम्हाणं <sup>103</sup>भट्टिदारअे  
माहवसेणे तस्स अमच्चण अज्जमुमदिणा अम्हारिसं परिअणं उज्झिअ  
गदं <sup>104</sup>अवणीदा एसा ।

10

राजा । श्रुतपूर्वं <sup>105</sup>मयैतावत् । <sup>106</sup>ततस्ततः ।

(गं) शृणोतु भर्ता । यः स भर्तुर्विजयदण्डैर्विदभनार्थं वशीकृत्य  
बन्धनान्मोचितः कुमारो माधवसेनो नाम तस्येयं कनीयसी  
भगिनी मालविका नाम ।

(गः) कथं राजदारिकेयम् । चन्दनं खलु मया पादुकोपयोगेन <sup>10</sup>  
दूषितम् ।

(घ) विधेर्नियोगेन ।

(घा) शृणोतु भर्ता । दायादवशंगतेऽस्माकं भर्तृदारके माधवसेने  
तस्यऽमात्येनार्यमुमतिनास्मादृशं परिजनमुज्जित्वा गूढमपनी-

101. P, अम्हो. 102. B, Ja, T. पादुआपरिओएण. 103. Bv,  
P. भट्टदा°. 104. CS<sup>1</sup>, Ja, K, Pv, T. आणीदा. 105. B, CS<sup>1</sup>,  
Pv, T. मयैतत्. 106. P. om. ततस्ततः .

(घि) उमे<sup>107</sup> । <sup>108</sup>अदोवरंण <sup>109</sup>आणीमो ।

परिव्राजिका । अतः परमहं मन्दभाग्या कथयिष्यामि ।

(घी) उमे । अज्जकोसिईए विअ सरसंजोओ ।

(घु) मालविका । <sup>110</sup>णं सा एव ।

(घू) उमे । जदिवेसधारिणी अज्जकोसिई दुक्खेण विभावीइदि । 5

<sup>111</sup>भअवदि वन्दामो ।

परिव्राजिका । स्वस्ति भवतीभ्याम् ।

राजा । कथमासवगोऽयं <sup>112</sup>भगवत्याः ।

परिव्राजिका । एवमेतत् ।

(घि) अतः परं न जानीमः ।

10

(घी) आर्यकौशिक्या इव स्वरसंयोगः ।

(घु) ननु सा एव ।

(घू) यतिवेषधारिणी आर्यकौशिकी दुःखेन विभान्यते । भगवति,  
वन्दावहे ।

107. B, T, Ta<sup>1</sup>. द्वितीया, 108. Bv, P, Pv, Ta<sup>2</sup> add एन्तिअं  
एव्य before अदो. 109. B, CS<sup>1</sup>, Ja, T. आणामि. 110, CS<sup>1</sup>, Ja,  
T, R\$, VV. अह इ. 111. B, CS<sup>1</sup>, Ja, T. भअवदिणमोदे; Bv, Bh,  
Pv. दुवेवि अम्हे भअवदिं वन्दामहे. 112. P. भवत्याः

(घृ) विदूषकः । तेण हि <sup>113</sup>कहेदु भअवदी अत्तहोदीए <sup>114</sup>वुत्तन्दसेसं ।  
परिव्राजिका । सवैक्कव्यम् । श्रूयतां तावत् । माधवसेनसचिवं  
सुमतिं ममाग्रजमवगच्छ ।

राजा । <sup>115</sup>उपलब्धम् । ततस्ततः ।

परिव्राजिका । स इमां तथागतभ्रातृकां मया सार्धमपवाह्य 5  
भवत्संबन्धापेक्षया पथिकसार्थं विदिशागामिनमनुप्रविष्टः ।

राजा । ततस्ततः ।

परिव्राजिका । स <sup>116</sup>चाटव्यन्ते निविष्टो गताध्वा वणिज्जनः  
<sup>117</sup>अध्वश्रमातो विश्रमितुम् ।

राजा । <sup>118</sup>ततस्ततः ।

10

परिव्राजिका । ततश्च ।

तूणीर<sup>119</sup>पट्टपरिणद्धभुजान्तराल-

मापा<sup>120</sup>र्णिलम्बिशिखि<sup>121</sup>बर्हकलापधारि ।

कोदण्डपाणि निनदत् प्रतिरोधकाना-

मापातदुष्प्रसहमाविरभूदनीकम् ॥ १० ॥

15

(घृ) तेन हि कथयतु भगवती अत्रभवत्या वृत्तान्तशेषम् ।

113. B, Ja, T, Ta<sup>1</sup>. कहेदु दाणिं. 114. B, T. वुत्तन्तं दाव  
असेसं. 115. B, CS<sup>2</sup>, P. उपलक्षित. 116. B, Ja. गन्तव्यमन्तरेण ;  
R\$, अटव्यन्तरेण. 117. B, Ja, R\$ om. अध्वश्रमातो विश्रमितुम् ;  
CS<sup>2</sup>. वणिग्गण इव विश्रमितुमारब्धः 118. B, Ja. किं चान्यत् ; Pv, 20  
Ta<sup>1</sup>, Ta<sup>2</sup>. किंनु भूयः 119. P<sup>0</sup>. बन्ध°. 120. Bv, P. SG, U,  
आकर्णलम्बि°. 121. Bv, P<sup>0</sup>. शिखिपिच्छ°.

मालविका भयं रूपयति ।

(घे) विदूषकः । मा भाआहि । अदिकन्तं खु <sup>122</sup>तत्तहोदी कहेदि ।

राजा । ततस्ततः ।

परित्राजिका । ततो मुहूर्तं बद्धयुद्धास्ते पराङ्मुखीकृताः  
सार्थवाहयोद्धार<sup>123</sup>स्तस्करैः ।

5

राजा । भगवति ! अतः परमिदानीं कष्टं श्रोतव्यम् ।

परित्राजिका । हन्त ! ततः स मत्सोदर्यः

इमां परीप्सुर्दु<sup>124</sup>र्जाते पराभिभवकातराम्

भर्तृप्रियः प्रियैर्भर्तुरानृण्यमसुभिर्गतः ॥ ११ ॥

(घै) प्रथमा । हा हदो <sup>125</sup>सुमदी ।

10

(घो) द्वितीया । अदो खु भट्टिदारिआए इयं समवस्था संवृत्ता ।

परित्राजिका बाष्पं <sup>126</sup>विसृजति ।

राजा । भगवति, तनुभृता<sup>127</sup>मीदृशी लोकयात्रा । न शोच्य-  
स्तत्रभवान् सफलीकृतभर्तृपिण्डः । <sup>128</sup>ततस्ततः ।

(घे) मा विमेहि । अतिक्रान्तं खलु तत्र भवती कथयति ।

15

(घै) हा हतः सुमतिः ।

(घो) अतः खलु भर्तृदारिकाया इयं समवस्था संवृत्ता ।

122. P, SGU. भजवदी. 123. B. J, T. तस्कराः . 124. B, Ja, Pv, T. दुर्जातेः 125. B. T. आं हदो सुमदी णं ; Bh, Pv. हंहो गदो तादोमरणं. 126. P. विकिरति. 127. B, Bh, Ja, Pv, T, Ta<sup>2</sup> तनुभृता 128. P. om. ततस्ततः .

परित्राजिका । ततोऽहं <sup>129</sup>मोहमुपगता यावत् संज्ञामु<sup>130</sup>पलमे  
दुर्लभदर्शना संवृत्ता ।

राजा । महत् खलु <sup>131</sup>कृच्छ्रममुभूतं भगवत्या ।

परित्राजिका । ततो भ्रातृशरीरममिसात् कृत्वा पुनर्नवीकृतवैधव्य-  
दुःखया मया त्वदीयं देशमवतीर्थ इमे काषाये गृहीते ।

5

राजा । <sup>132</sup>युक्तः सज्जनस्यैण पन्थाः । ततस्ततः ।

परित्राजिका । <sup>133</sup>सेयमाटविकेभ्यो वीरसेनं वीरसेनाच्च देवीं गता ।  
देवीगृहे लब्धप्रवेशया मया पुनर्दृष्टेत्येतदवसानं कथायाः ।

( घौ ) मालविका । आत्मगतम् । किं णुखु संपदं भट्टा भणादि ।

राजा । अहो परिभवोपहा<sup>134</sup>रिणो विनिपाताः । कुतः ।

10

प्रेष्यभावेन नामेयं देवीशब्दक्षमा सती ।

सननीयवस्त्राक्रियया <sup>135</sup>पत्रोर्णं बोपयुज्यते ॥ १२ ॥

( घं ) धारिणी । <sup>136</sup>भअवदि ! तुए अभिजणवीदं मालविअं अणाचक्ख-  
न्दीए असंपदं किदं ।

( घौ ) किंनु खलु सांप्रतं भर्ता भणति ।

15

( घं ) भगवति त्वयाभिजनवतीं मालविकामनाचक्षणयाऽसांप्रतं  
कृतम् ।

129. P. ततो मोहं गताहं. 130. B. T. प्रतिलेभे; R\$ लभे.  
131. Bv, Bh, Pv. कष्टं. 132. R\$. युक्तम् । स°, 133. Bv, P,  
SGU, तत इयमप्याट°, 134. B. वेऽपहा°; Ja, T, °वे प्रहा°, 135. Bv,  
Bh, Ja, Pv, पत्रोर्णवो°, 136. Pv, Ta², भअवदीए.

परिव्राजिका । शान्तं पापम् । कारणेनैव खलु मया नैभृ<sup>137</sup>त्यमवलम्बितम् ।

(घः) धारिणी । किं विअ तं कारणं ।

राजा । <sup>138</sup>यदि वक्तव्यं कथ्यताम् ।

परिव्राजिका । श्रूयताम् । इयं पितरि जीवति केनापि <sup>139</sup>देवयात्रा-  
गतेन <sup>140</sup>सिद्धादेशेन साधुना मत्समक्षं समादिष्टा । संवत्सरमात्रं  
प्रेष्यभावमनुमूय ततः सदृशभर्तृगामिनी भविष्यतीति । <sup>141</sup>तमवश्यं-  
भाविनमादेशमस्यास्त्वतादशुश्रूषया परिणमन्तमावेक्ष्य कालप्रतीक्षया-  
मया साधु कृतमिति पश्यामि ।

(घ) किमिव तत्कारणम् ।

राजा । युक्तोपेक्षा ।

प्रविश्य ।

कञ्चुकी । देव, कथान्तरेणान्तरितमिदममात्यो विज्ञापयति<sup>142</sup> ।  
विदर्भगतमनुष्ठेयमवधारितमस्माभिः । देवस्य तावदभिप्रायं श्रोतुमि-  
च्छामिति ।

राजा । मौद्गल्य !, तत्रभवतोभ्रात्रोर्यज्ञसेनमाधवसेनयोर्द्वे <sup>143</sup>राज्यमि-  
दानीमवस्थापयितुकामोऽस्मि ।

137. B, Ja, T. नैघृण्यं°, 138. B, CS², Ja, T. om. यदि-  
कथ्यताम्, 139. Bv, P, SGU. लोकयात्रा°, 140. B, Ja, T. शिवादे  
शकेन सा°. 141. T om. this sentence and has in its place the  
words विदर्भगत°—°च्छामीति found in the coming stakment of  
the Kañeukī. 142. T. includes these, two sentences in the  
previous statement of the परिव्राजिका. 143. P. द्वयो राज्यं स्थाप-  
यितुम्.

तौ पृथग्वरदाकूले शिष्टामुत्तरदक्षिणे ।

नक्तं <sup>144</sup>दिवं विभज्योभौ शीतोष्णकिरणाविव ॥ १३ ॥

कञ्चुकी । <sup>145</sup>देव !, एवममात्यपरिषदे निवेदयामि ।

राजाङ्गुल्यानुमन्यते । निष्क्रान्तः कञ्चुकी ।

( ङ ) प्रथमा । जनान्तिकम् । भट्टिदारिण, दिट्टिआ भट्टिदारओ अद्ध- 6  
रज्जे पडिट्ठं गमिस्तदि ।

( डा ) मालविका । <sup>146</sup>एत्तिअं दाव बहु <sup>147</sup>मन्तव्वं<sup>148</sup>जं जीविदसंसादो  
<sup>149</sup>मुत्तो ।

प्रविश्य

कञ्चुकी । विजयतां देवः । अमात्यो विज्ञापयति । अहो कस्याणी 10  
देवस्य बुद्धिः मन्त्रिपरिषदोऽप्ये<sup>150</sup>वमेव दर्शनम् । कुतः ।

द्विधा विभक्तां श्रियमुद्रहन्तौ धुरं रथाश्वाविव संग्रहीतुः ।

तौ स्थास्यतस्ते <sup>151</sup>नृपती निदेशे परस्परौ<sup>152</sup>ग्रहनिर्विकारौ ॥

राजा । तेन हि मन्त्रिपरिषदं ब्रूहि । <sup>153</sup>सेनान्ये वीरसेनाय  
लिख्यतामेवं क्रियतामिति । 15

( ङ ) भर्तृदारिके ! दिष्ट्या भर्तृदारकोऽर्धराज्ये प्रतिष्ठां गमिष्यति ।

( डा ) एतावत्तावद् बहु मन्तव्यं यज्जीवितसंशयान्मुक्तः ।

144. B, Ja, T. नक्तं दिने, 145. P, Ta<sup>1</sup>. om देव. 146. B, CS<sup>1</sup>, Ja, T. एदं ; Bh, एवं, 147. B, T. मणिदव्वं 148. Pv, T, Ta<sup>1</sup>, Ta<sup>2</sup>, जो. 149. B, CS<sup>1</sup>, Ja, T. विमुत्तो. 150. B, CS<sup>1</sup>, Ja, T. °प्येतदेव. 151. B, CS<sup>1</sup>, Ja, T. नृपतेः, 152. P. SGU. परस्पर-  
रावयह. 153, Bv, SGU, सेनापतये. 20

कञ्चुकी । यदाज्ञापयति देवः । इति निष्क्रम्य सप्राभृतकं लेखं  
गृहीत्वा पुनः प्रविश्य । अनुष्ठिता प्रभोराज्ञा । अयं पुनरिदानीं  
देवस्य सेनापतेः पुष्पमित्रस्य सकाशात् <sup>154</sup>सप्राभृतको लेखः प्राप्तः ।  
प्रत्यक्षीकरोत्वेनं देवः ।

राजा । सहस्रोपसृत्य प्राभृतकं सोपचारं शिरसि कृत्वा  
परिजनायार्पयति । लेखं च नाटयेनोद्वेष्टयति ।

5

( ङि ) देवी । आत्मगतम् । अहहे, तदोमुहं <sup>155</sup>एव गो हिअअं ।  
सुणिस्सं दाव गुरुअणकुसलाणन्दरं पुत्तस्स वसुमिच्चस्स वुत्तन्तं ।  
<sup>156</sup>अदिभारे खु मे पुत्तओ सेणावइणा णिउत्तो ।

राजा । उपविश्य वाचयति । स्वस्ति । यज्ञशरणात् सेनापतिः  
पुष्पमित्रो वैदिशस्थं पुत्रमायुष्मन्ममिमित्रं स्नेहात् परिष्वज्यानु-  
दर्शयति । विदितमस्तु । योऽसौ <sup>157</sup>राजसूययज्ञदीक्षितेन मया राज-  
पुत्रशतं परिवृतं वसुमित्रं गोत्पारमादिश्य <sup>158</sup>संवत्सरोपावर्तनीयो  
निरर्गलस्तुरगो <sup>159</sup>विसृष्टः स सिन्धोर्दक्षिणे रोधसि चरन्नश्वानीकेन  
यवनानां <sup>160</sup>प्रार्थितः । तत उभयोः सेनयोर्महानासीत् संसर्दः ।

10

15

( ङि ) अहो ततोमुखमेवनो हृदयम् । श्रोष्यामि तावद्गुरुजनस्य  
कुशलानन्तरं पुत्रस्य वसुमित्रस्य वृत्तान्तम् । अतिभारे  
खलु से पुत्रकः सेनापतिना वियुक्तः ।

154. B, Bh, CS<sup>2</sup>, Ja, T. सोत्तरीयप्राभृतको. 155. R\$. मे,  
156. Bh, P, Pv, SGU. अहि भारे. 157. CS<sup>1</sup> Ja, T. राजयज्ञ.  
158. B, CS<sup>1</sup>, Ja, T. वत्सराय. 159. B, CS<sup>1</sup>, Ja, T. विसर्जितः  
160. R\$ निर्षिद्धः Ta<sup>1</sup>, परिक्षितः



देवी विषादं निरूपयति ।

राजा । कथमीदृशं संवृत्तम् । शेषं पुनर्वाचयति ।

ततः परान् पराजित्य वसुमित्रेण धन्विना ।

प्रसह्यद्वियमाणो मे वाजिराजो निवर्तितः ॥ १५ ॥

( ङी ) देवी । इमिणा<sup>161</sup> अस्ससिदं मे हिअअं ।

६

राज्ञः । लेखशेषं वाचयति । “ सोऽहमिदानीमंशुमतेव सगरः  
पौत्रेण प्रत्याहृताश्वो यक्ष्ये । तदिदानी<sup>162</sup>मकालहीनं विगतरोषचेतसा  
भवता वधूजनेन सह यज्ञसे<sup>163</sup>वनायागान्तव्यम् इति । ”

राजा । अनुगृहीतोऽस्मि ।

परित्राजिका । दिष्ट्या पुत्रविजयेन दम्पती वर्धते । देवीं विलोक्य ।

10

भर्तासि वीरपत्नीनां <sup>164</sup>श्लाघ्यायां स्थापिता धुरि ।

वीरसूरिति शब्दोऽयं तनयाच्चासुपस्थितः ॥ १६ ॥

( ङु ) विदूषकः । होदि, परितुष्टो <sup>165</sup>मिहजं पिदरं अणु<sup>166</sup>जादोवाच्छोत्ति ।

राजा । मौढ्यं ! ननु कलमेन यूथपतिनु<sup>167</sup>कृतः ।

कञ्चुकी ।

15

( ङी ) अनेनास्वस्तं मे हृदयम् ।

( ङु ) भवति, परितुष्टोऽस्मि पत्तितरमनुजातो वत्स इति ।

161. P. दाणिं अ<sup>०</sup> ; Ta<sup>1</sup>, VV. इमिणा दाणिं ; Ta<sup>2</sup> इमिणा अस्स-  
सिदि. 162. P. कालहीमं. 163. P. यज्ञसदशनाय. 164. B, CS<sup>1</sup>,  
T. श्लाघ्यानां. 165. B, T. om ज. 166. Pv, Ta<sup>2</sup> परित्रा<sup>०</sup> 167. 20  
B, CS<sup>1</sup>, T. अणुजादओ ; P, SGU. अणुगदो.

नैतावता वीरविजृम्भितेन  
 चित्तस्य नो विस्मयमादधाति ।  
 यस्याप्रधृष्यः प्रभवस्त्वमुच्चै-  
<sup>168</sup>रग्रेरपां दग्धुरिवोरुजन्मा ॥ १७ ॥

राजा । मौद्गल्य, यज्ञसेनश्यालमुररीकृत्य मुच्यन्तां सर्वे बन्धनस्थाः । 5

कञ्चुकी । यदाज्ञापयति देवः । इति निष्क्रान्ताः ।

(ङू) देवी । जयसेणे गच्छ । इरावदीष्पमुहाणं अन्देउराणं पुत्तस्स  
<sup>169</sup>विअअवुत्तन्तं णिवेदेहि ।

(ङृ) प्रतीहारी । तह । इति प्रस्थिता ।

(ङे) देवी । एहि दाव । 10

(ङै) प्रतीहारी । प्रतिनिवृत्य । इअंमिह ।

(ङू) जयसेने गच्छ । इरावतीप्रमुखानामन्तःपुराणां पुत्रस्य  
 विजयवृत्तान्तं निवेदय ।

(ङृ) तथा ।

(ङे) एहि तावत् । 15

(ङै) इयमस्मि ।

168. P. वहेः . 169. B, Ja, K, T. वुत्तन्तं.

- (ढो) देवी । जनान्तिकम् । जं मए असोअदोहलणिओए मालविआए पढिणादं तं से अहिअणं अ णिवेदिअ महवअणेण इरावदिं अणु-  
णेहि । तुए <sup>170</sup>अहं <sup>171</sup>सच्चादो ण <sup>172</sup>भसिदधेत्ति ।
- (डौ) प्रतीहारी । जं देवी आणवेदि । इति निष्क्रम्य पुनः प्रविश्य  
भट्टिणि, पुत्तविजअणिमित्तेण<sup>173</sup> परितोसेण अन्देउराणं आहरणाणं 5  
मंजूसाग्धि संवुत्ता ।
- (डं) देवी । किं एत्थ अच्चरिअं । <sup>174</sup>साहारणो खु ताणं मह अ अअं  
अब्भुदओ ।
- (डः) प्रतीहारी । जनान्तिकं, भट्टिणि, इरावदी विण्णवेदि । सरिसं खु  
देवीए<sup>175</sup> पहवन्तीए । तुह वअणं पुढमसंकषिदं ण जुच्चइ अण्णहा 10  
कादुत्ति ।

(ढो) यन्मयाशोकदोहदनियोगे मालविकायै प्रतिज्ञातं तदस्या  
अभिजनं च निवेद्य मम वचनेनेरावतीमनुनय । त्वयाहं  
सत्यान्न भ्रंशयितव्येति ।

(डौ) यद्भट्टिन्याज्ञापयति । भट्टिनि पुत्रविजयनिमित्तेन परितोषे- 15  
णान्तःपुराणामाभरणानां मंजूषास्मि संवृत्ता ।

(डं) किमत्राश्चर्यम् । साधारणः खलु तासां मम चायमभ्युदयः ।

(डः) भट्टिनि इरावती विज्ञापयति । सहशं खलु देव्याः प्रभव-  
न्त्यास्त व वचनं प्रथमसंकल्पितं न युज्यतेऽन्यथाकर्तुमिति ।

170. B, T. अअं. 171. B, CS<sup>1</sup>, Ja, T. सवादो. 172. P, 20  
SGU. परिब्भंसइदधेत्ति. 173. Ta<sup>1</sup>. °त्तेण विभत्तपरितोसाणं ; तेण  
अविहदपरितोसाणं. 174. B, CS<sup>1</sup>, Ja, T. रणो णं अब्भुदओ. 175. P.  
om देवीए.

(च) देवी । भवदि, तुष्ट अणुमदा इच्छामि अज्जसुमादिणा <sup>176</sup>पुढ-  
मसंकप्पिदं मालविअं अज्जउत्तस्स <sup>177</sup>पडिवादेदुम्  
परिव्राजिका । इदानीमपि त्वमेवास्याः प्रभवसि ।

(चा) देवी । मालविकां हस्ते गृहीत्वा । अज्जउत्तो <sup>178</sup>इदं <sup>179</sup>पिअणि-  
वेदणाणुरूपं पारितोसिअं पडिच्छदु ।

5

राजा <sup>180</sup>सव्रीडं जोषमास्ते ।

(चि) देवी । सस्मितम् । किं अवधीरेदि मं अज्जउत्तो ।

(ची) विदूषकः । होदि, एसो लोअव्ववहारो सव्वो वि णववरो <sup>181</sup>लज्जा-  
दुरो होदित्ति ।

राजा विदूषकमवेष्यते ।

10

(चु) विदूषकः । अहवा देवीए एव्व <sup>182</sup>किदप्पणअविसेसं दिण्णदे-  
वीसहं मालविअं अत्तभवं पडिग्गहीदुं <sup>183</sup>इच्छदि ।

(च) भगवति, त्वयानुमता इच्छामि आर्यसुमतिना प्रथमसंकल्पितां  
मालविकामार्यपुत्रस्य प्रतिपादयितुम् ।

(चा) आर्यपुत्र इदं प्रियनिवेदनानुरूपं पारितोषिकं प्रतीच्छतु ।

15

(चि) किमवधीरयति मामार्यपुत्रः ।

(ची) भवति, एष लोकव्यवहारः सर्वोऽपि नववरो लज्जातुरो भवति ।

(चु) अथवा देव्यैव कृतप्रणयविशेषां दत्तदेवीशब्दां मालविकामत्र-  
भवान् प्रतिग्रहीतुमिच्छति ।

176. CS<sup>1</sup>, Ja, T. पढमं किंद. 177. B, CS<sup>1</sup>, Ta, T. उववादेदुं.  
178. B, CS<sup>1</sup>, Ja, T, Ta<sup>1</sup>. इमं. 179. Ta<sup>1</sup>. विस्सअणिवे°. 180. B,  
CS<sup>1</sup>, Ta, T, Ta<sup>1</sup>. त्रीडं नाटयत्ति. 181. B, T. लज्जारलो. 182. T.  
अज्जकिदप्पणिविसेसं. 183. Bh, Ta<sup>1</sup>. अरुहदि.

(चू) देवी । एदाए <sup>184</sup>राजदारिआए अहिअणेण एव्व दिण्णो देवी-  
सदो । किं पुनरुत्तेण ।

परिव्राजिका । मा मैवम् ।

<sup>185</sup>अप्याकरसमुत्पन्ना मणिजातिरसंस्कृता ।

जातरूपेण कल्याणि <sup>186</sup>न हि सयोगमर्हति ॥ १८ ॥

5

(चृ) देवी । मरिसेदु भववदी । अब्भुदअकहाए मए ण <sup>187</sup>लक्खिदं ।  
जअसेणे गच्छ दाव । <sup>188</sup>कोसेअपत्तोणं उवणेहि ।

(चे) प्रतीहारी । जं देवी आणवेदि । इति निष्क्रम्य पत्रोर्णं गृहीत्वा  
पुनः प्रविश्य । देवि, <sup>189</sup>एदं ।

(चै) देवी । मालविकामवगुण्ठय <sup>190</sup>। दाणिं अज्जउत्तो <sup>191</sup>पडिच्छदु । 10  
राजा । देवि, त्वच्छासनादप्रत्युत्तरा <sup>192</sup>वयम् ।

परिव्राजिका । हन्त प्रतिगृहीता ।

(चू) एतस्या राजदारिकाया अभिजनेनैव दत्तो देवीशब्दः । किं  
पुनरुक्तेन ।

(चृ) मर्षयतु भगवती । अभ्युदयकथया मया न लक्षितम् । जय- 15  
सेने गच्छ तावत् । कौशेयपत्रोर्णमुपनय ।

(चे) यच्छेवी आज्ञापयति । देवि, एतत् ।

(चै) इदानीमर्थपुत्रः प्रतीच्छतु ।

184. Bh, VV. जदाराजदारिका इअं अहिअणेण तदा दिण्णोसेदे<sup>०</sup>.

185. B, CS<sup>1</sup>, Ja, T. अस्माकमुत्सवमणिजातिपुरस्कृतः . 186. B. 20  
CS<sup>1</sup>, Ja, T. तर्हि. 187. B, CS<sup>1</sup>, Ja, T. पदमं णालक्खिदं. 188. B,  
T. कोसेअ R\$ <sup>०</sup>पत्तोणजुअलं. 189. P. इदं तं. 190. B, CS<sup>1</sup>, Ja,  
T, Ta<sup>1</sup>.; अवगुण्ठनवतीं कृत्वा. 191. B, T. अज्जउत्तक्षणिं द्वाअं पडिच्छि आ.  
192. B, CS<sup>1</sup>, Ju, T. <sup>०</sup>नं प्रत्यनुत्तराः

- (चो) विदूषकः । अहो देवीए <sup>193</sup>अणुऊलदा ।  
 देवी परिजनमवलोकयति ।
- (चौ) परिजनः । मालविकामुपेत्य । जेदु भट्टिणी ।  
 देवी परिव्राजिकां <sup>194</sup>निर्वणयति ।  
 परिव्राजिका । नैतच्चित्रं त्वयि । कुतः  
 प्रतिपक्षेणापि पतिं सेवन्ते भर्तृवत्सलाः <sup>195</sup>साध्व्यः ।  
 अन्यसरितां शतानि हि समुद्रगाः <sup>196</sup>प्रापयन्त्यब्धिम् ॥ १९ ॥  
 प्रविश्य ।
- (चं) निपुणिका । जेदु भट्टा । इरावदी विण्णवेदि । जं उवआरादिकमेण  
 तदा <sup>197</sup>भट्टिणो <sup>198</sup>अवरद्धं तं सअं भट्टिणो अणुऊलं मए आअरिदं । 10  
 संपदं पुण्णमणोरहेण भट्टिणा <sup>199</sup>प्रसादमेतेण संभावइदव्वेत्ति ।
- (चः) देवी । णिउणिए, <sup>200</sup>अवस्सं ताए संदेसं <sup>201</sup>सेविदुं अज्जउत्तो  
<sup>202</sup>जाणिस्सदि ।

(चो) अहो देव्या अनुकूलता ।

(चौ) जयतु भट्टिनी ।

15

(चं) जयतु भर्ता । इरावती विज्ञापयति । यदुपचारातिक्रमेण  
 तदा भर्ते अपराद्धं तत्स्वयं भर्तुरनुकूलं मयाचरितम् । सांप्रतं  
 पूर्णमनोरथेन भर्ता प्रसादमात्रेण संभावयितव्येति ।

(चः) निपुणिके, अवश्यं तस्याः संदेशं सेवितुमार्यपुत्रो ज्ञास्यति ।

193. P, Ta<sup>1</sup> adds अत्तहोदो before अणु°. 194. P. अवक्षते ;  
 SGU. अवलोकयति. 195. B, J, T. तन्व्यः 196. B, T. उदधिम्.  
 197. B, CS<sup>1</sup>, T. तदाहं. 198. B, Bh, CS<sup>1</sup>, Ja, T. अवरद्धा.  
 199. B, CS<sup>1</sup>Ja. संपसादमे°. 200. B. adds विण्णवेहिंते before  
 अवस्सं. 201. B, CS<sup>1</sup>, Ja. T. सेविदं. 202. P, SGU. संदेसमणु-  
 जाणिस्सदि.

( छ ) निपुणिका । <sup>203</sup>जं देवी आणवेदि । इति निष्कान्ता ।  
परिव्राजिका । देव, <sup>204</sup>अहममुना <sup>205</sup>भवतसंबन्धेन चरितार्थं  
माधवसेनं <sup>206</sup>सभाजयितुमिच्छामि <sup>207</sup>यदि मे तव प्रसादः ।

( छा ) देवी । <sup>208</sup>भगवदि न जुतं <sup>209</sup>अम्हे <sup>210</sup>परिचुतुं ।  
राजा । भगवति, मदीयेषुलेखेषु तत्रभव तस्त्वामुद्दिश्य सभाजना- 5  
क्षराणि<sup>211</sup> पातयिष्यामि ।  
परिव्राजिका । युवयोः स्नेहेन परवाप्यं जनः ।

( छि ) देवी । आणवेदु अज्जउत्तो किं भूओ वि पिअं <sup>212</sup>अणुचिट्ठामि ।  
राजा । <sup>213</sup>किमतः परमपि प्रियमस्ति । तथा <sup>214</sup>पीदमस्तु ।

त्वं मे प्रसादसुमुखी भव चण्डि नित्य- 10  
मेतावदेव वरये प्रतिपक्षहेतोः ।

भरतवाक्यम्

आशास्यमीतिविगमप्रभृति प्रजानां  
संपत्स्यते न खलु गोप्तारि नाग्निमित्रे ॥ २० ॥

इति निष्कान्ताः सर्वे । 18

पञ्चमोऽङ्कः ।

इति महाकविकालिदासविरचितं मालविकाग्निमित्रं नाम नाटकं  
समाप्तम् ।

( छ ) यद् देवी आज्ञापयति ।

( छा ) भगवति, न युक्तमस्मान् परित्यक्तम् । 20

203. B, CS<sup>2</sup>, Ja, K, T. अणुगिहीदम्हि. 204. T. त्वदुक्ता. 205. B, CS<sup>1</sup>, Ja. त्वत्संबन्धेन. 206. B, CS<sup>1</sup>, Ja, T. त्वदाज्ञया दृष्ट्वा नयन-  
साफल्यं कर्तुमिच्छामि. 207. B, T. om यदि मे तद प्रसादः 208. Bh, Ta<sup>1</sup>.  
अवसिदकज्जाए भगवदीए. 209. B, J, T, अम्हाणं. 210. Bh, CS<sup>2</sup>, Ta<sup>1</sup>.  
परिचुद्धं. 211. B, T. सभाजनानि. 212. B, CS<sup>1</sup>, Ja, T. उवअरिस्सं.  
213. B, T. मम तावदेतावदेव प्रियम्. 214. P. तथापि भवतु एवम् तावत्.

## ABBREVIATIONS

- B.* Bollensen's edition of *Mālavikāgnimitra*, Leipzig, 1879.
- Bh.* Manuscript no. 473 of 1899-1915 of the *Mālavikāgnimitra*, belonging to the Bhandarkar Oriental Research Institute, Poona.
- Bh. K.* *Bharatakosa* by M. Ramakrishna Kavi, Sri Venkateswara Oriental Series, no. 30.
- BV.* Variant readings recorded in Bollensen's edition.
- CS.*<sup>1</sup> Manuscript no. 35 in Devanagari script belonging to the Sanskrit College, Calcutta, *Mālavikāgnimitra*, text only.
- CS.*<sup>2</sup> Manuscript no. 36 in Bengali script belonging to the Sanskrit College, Calcutta, *Mālavikāgnimitra*, text only.
- Ja.* Manuscript no. 324 of the *Mālavikāgnimitra*, belonging to the Raghunatha Temple Library, Jammu.
- K.* The commentary of Kāṭayavēma on the *Mālavikāgnimitra*, edited by S. P. Pandit together with the text. Bombay Sanskrit Series, no. VI, 1889.
- Kaṭ.* Kāṭayavēma, the commentator.



- Kum.* The Kumārasambhava of Kālidāsa. edited by W. L. Pansikar Nirṇaya Sagar Press, Bombay, 1923.
- Kuv.* The Kuvalayananda of Appaya Dikṣita. Nirṇaya Sagar Press, Bombay, 1917.
- Megh.* The Meghadūta of Kālidāsa, edited by Dr. S. K. De. Sahitya Akademi, New Delhi, 1957.
- Ni.* The commentary of Nīlakaṇṭha, edited together with the text in the Vāṇī Vilas Series.
- P.* The Mālavikāgnimitra, edited by S. P. Pandit (Bombay Sanskrit Series no. VI. 1889).
- Pv.* Variant readings recorded in Pandit's edition.
- Prat.* The Pratāparudra Yaśobhūṣaṇa, edited by K. P. Trivedi, Bombay Sanskrit and Prakrit Works LXV.
- Ragh.* The Raghuvamśa of Kālidāsa, edited by K. P. Parab. Nirṇaya Sagar Press, Bombay, 1925.
- RŚ.* The Mālavikāgnimitra of Kālidāsa with the commentary, Sārārthadīpikā of Saḥṛdaya-tilaka Rāma Śāraka, edited by C. Sankara Rama Sastri, Sri Balamanorama Press, Madras, 1929.
- SGU.* Mālavikāgnimitram of Kālidāsa with English Translation, notes and Kāṭyavāṇa's commentary, edited by Dr. P. S. Sane, Dr. P. H. Godbole and Shri H. S. Ursekar

(Book-seller's Publishing Company, Bombay, 1959).

- S. D.* The commentary *Sārārthadīpikā* of Pandit Rāma Śāraka. (See under RŚ.).
- SaK.* The *Abhijñānaśakuntalam* of Kālidāsa, edited by H. H. Rama Varma and K. Rama Pisharoti (Mangalodayam Press, Trichur).
- S. P.* The *S'ṛṅgāraprakāśa* of Bhoja by Dr. V. Raghavan, Madras, 1963.
- T.* *Mālavikā et Agnimitra* Edidit Dr. Otto Tullberg, Bonnae ad Rhenum H. B. Koenig MDCCCXL.
- Ta.<sup>1</sup>* Manuscript no. B. 5225 of the *Mālavikāgnimitra*, belonging to the Tanjore Maharaja Serfoji Sarasvati Mahal Library, Tanjore.
- Ta.<sup>2</sup>* Manuscript no. B. 5227 of the *Mālavikāgnimitra*, belonging to the Tanjore Maharaja Serfoji Sarasvati Mahal Library, Tanjore.
- Tan. C.* Manuscript no. B. L. 5227 (a) of an anonymous commentary on the *Mālavikāgnimitra*, belonging to the Tanjore Maharaja Serfoji Sarasvati Mahal Library, Tanjore.
- ViK.* *Kālidāsa-Vikramorvaśīya*, edited by H. D. Velankar, Sahitya Akademi, New Delhi, 1961.
- VV.* *Mālavikāgnimitra* with the commentaries of Kāṭyavāṇa and Nīlakaṇṭha (Vāṇī Vilas Series).

## MĀLAVIKĀGNIMITRA

(*Brief notes*)

Sl. Page &  
No. line

(1) 2. 5. विवेकविश्रान्तम् । Kāṭyavema takes this as an adverb, क्रियाविशेषण = (You have spoken) *thoughtlessly*. But it can also be taken as a noun in which case the sentence would mean: "You have spoken what is devoid of reason". Nilakaṇṭha's explanation: विवेकरहितं विचारशून्य-मित्यर्थः shows that he took it as a noun.

(2) 2. 7. पुराणमित्येव न साधु सर्वम् । That there was always an initial prejudice against a new work in a tradition-bound country like India is clear from this verse. Newcomers in the field of poetry had to struggle against this prejudice. The *Sarārthadīpikā* (S. D.) p. 4 quotes a verse which indicates that the prejudice was not only against what was new but also against what was near and familiar. The verse runs as follows—

नवीनकविकान्ये चेज्जागर्ति रसशालिता  
पारिभद्रतरोर्मूले किं न स्यात् फाणितोदयः ।  
संस्तुतादपरिज्ञातस्तस्माद्वैदेशिकः कविः  
ततोऽपि तावत् स्वर्यातो याति श्रद्धेयसूक्तिताम् ॥

"If the poetry of a new poet can evoke emotions, why cannot sugar be found at the foot of a *paribhadra* tree? The poetry of an un-

Sl. Page &  
No. line

known poet is heard with greater reverence than that of a familiar one, even more so that of a foreign poet and even more so that of a poet who has gone to the other world ”.

The same commentary sees in this verse which occurs in the context of the abandonment of the well-known dramas of the older poets and the choice of a new poet's drama for representation on a particular occasion, namely, the spring festival, an attempt on the part of the poet to hint at the subject matter of the drama, namely, the attachment of the King to the young and newly arrived *Malavikā* in preference to his previous wives *Dhārīnī*, *Irāvati* and so on:

This stanza enunciates a general principle as to how new poetry should be judged. As such it is away from the subject matter (it is *aprakṛta*). But after understanding this openly expressed general principle, we understand by the process of suggestion that critics prefer the present new work of Kālidāsa to the older works of other poets. This second idea relates to the subject-matter (*prakṛta*). Thus, there is in this verse, the figure of speech called अप्रस्तुत-प्रशंसा which is defined as follows—

अप्रस्तुतस्य कथनात् प्रस्तुतं यत्र गम्यते ।

अप्रस्तुतं प्रशंस्यं सारूप्यादिनिमन्त्रिता ॥

Sl. Page &  
No. line

- (3) 2. 13. शिरसा प्रथमगृहीताम्. The S. D. points out that in this verse also, the coming subject-matter of the drama is indicated. The verse is an example of the figure of speech called *Upamā*. In the construction of the second half, the word परिजनः comes as the main word to be qualified (*pradhāna*) and the word चारिण्याः as the qualifying word (*apradhāna*). This suggests, says the S. D. that in this drama, चारिणी is the minor heroine and that one of her retinue (परिजन) namely, *Malavikā* is the main heroine. The question is: Did Kālidāsa have any intention to make this suggestion? Can a reader who is reading the drama for the first time and who does not already know the story understand any such suggestion at so early a stage in the drama? To me, this is doubtful. As an example of the traditional way of reading the drama, the remark of S. D. is interesting.
- (4) 3. 3. छलितं Kāṭ takes this word as चलित and some mss. also have that reading. Pandit has followed him. Kāṭ quotes the following definition of it —

तदेतच्चलितं नाम साक्षाद् यदभिधीयते ।

व्यपदिश्य पुरावृत्तं स्वभिप्रायप्रकाशकम् ॥

The source of the quotation is not known. The definition means that in this dance the dancer expresses her own love under the pretext of dancing for an old story. The definition would be more appropriate if the word were छलित as

Sl. Page &  
No. line

the word छल conveys the idea of pretext or disguise. Daṇḍin's *Kavyāḍarsa* I. 34 mentions a dance called छलित. Neither छलित nor चलित is found in the *Bharatakośa*. छलिक is an old attested form of the word. See V. Rāghavan *S'ṛṅgāraprakāśa* pp. 556-557 where some interesting details about this dance and some references are given.

- (5) 3. 12. नागमुद्रासणाहं अङ्गलीअञ्ज= A ring having the figure of a serpent worked on it and studded with a precious stone having the power to cure snake poison. This rings plays an important part in the subsequent plot.
- (6) 5. 2. असंनिहिदावि=Though absent (from the area). The idea is that Mālavikā is kept so busy learning the art of dancing that she is always away from the queen. This has been done deliberately by the queen so that the King may not have a chance of seeing her.
- (7) 5. 7-8. चित्तेहं आचरिअस्स=the portrait made by the artist. The word आचरिअ (आचार्य) was used in a very wide sense to cover not only scholars but also artists. The two rival teachers of dancing, Gaṇadāsa and Haradatta are also called Ācāryas in the first Act.
- (8) 8. 6-7. कामं खलु सर्वस्यापि कुलविद्या बहुमता. Gaṇadāsa means that even though it is natural for everybody to feel pride in his inherited family learning, his own high regard for the art of

Sl. Page &  
No. line

dance-drama is not merely that. It is not false pride (मिथ्यागौरवम्), but based on solid grounds. The S. D. suggests that it is not false because it is not absent at any time or place nor in any Being. The reasons for his high regard are given in the verse below.

- (9). 8. 9. कान्तं क्रतुं चाक्षुषम्. Dance-drama is here a क्रतु and the adjectives कान्तं and चाक्षुषम् imply a comparison with the sacrifice (क्रतु) prescribed in the Vedas in favour of the dance-drama. The latter is a more charming spectacle than a sacrifice which involves slaughter of animals. The S. D. points out that both the actors and the spectators enjoy a dance-drama as such whereas it is, in itself, a strenuous affair even if its reward, namely, heaven may be pleasant. The words आमनन्ति and मुनयः and क्रतु suggest that dance is as respectable and dignified as any ritual enjoyed by Scripture. It is, therefore, fit to be held in high regard by everybody.
- (10) 8. 10. रुद्रेणैदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा। Rudra or S'iva has divided Dance into two kinds: लस्य and ताण्डव and allotted the former to the left side of his body which is really Pārvatī and the latter to the right side which is himself. लस्य is the graceful form of Dance understandably associated with Woman and ताण्डव is the vigorous form, appropriate to the male. That S'iva and Pārvatī themselves perform the Dance shows their high regard for it.

Sl. Page &  
No. line

It is natural that Gaṇadāsa also should hold it in high regard.

- (11) 8. 11. त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते। This also gives another reason why Dance is held in high esteem by Gaṇadāsa as by others. It depicts the various activities of human beings caused by the three *guṇas* सत्त्व, रजस् and तपस् and enables the actors and the spectators to enjoy the different kinds of aesthetic emotions (Rasās) called S'ṛṅgāra, Vīra etc.
- (12) 8. 12. नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम्। एकं here means 'unique' as no other art can do what Dance-drama can do, namely, please people of different types, characters, temperaments and tastes (भिन्नरुचेः). The word बहुधा can be construed either with भिन्नरुचेः = differing in taste in a multiplicity of ways or with समाराधनम् = pleasing in different ways. See Bharata-Nāṭyaśāstra I. 107-116 (Gaekwad Oriental Series XXXVI).
- (13) 9. 6. भाविकम्. Kāṭ takes this word in the sense of dance expressive of feelings (भाविकं भावयन् नृत्यमित्यर्थः). The S. D. p. 14, explains it in a similar way. तेन (भावेन) निर्वृत्तं भाविकं सात्त्विकं नृत्यमित्यर्थः The gestures expressive of emotions seem to be meant here. Though the dance which Mālavikā is being taught is लास्य, the word भाविक here does not seem to have a technical meaning and therefore, does not refer to the twelfth अङ्ग of लास्य having that name recognised by Bharata



Sl. Page &  
No. line

for a *prakaraṇa*. See Bharata, *Nāṭyaśāstra*, XXXI. 477-524, Kashi Sanskrit series, 60 and Dr. Raghavan, *Śṛṅgāraprakāśa*, p. 541.

- (14) 9. 8. आत्मगतम्. Bakulāvalikā says to herself, that is, she thinks on the basis of Gaṇadāsa's opinion that *Malavikā* might very well excel Irāvati, the pupil of the other teacher Haradatta in the art of dancing and in winning the King's heart. This is a private thought of hers. It is a delicate matter and it is easy to understand that she would not like to say it aloud to others. Hence, she says it to herself only: आत्मगतम्. The reason given by Pandit that *Bakulavalikā* does not wish *Iravatī* to notice her speaking with *Gaṇadāsa* about her friend *Malavikā* does not seem to be correct, because immediately after this, she does speak aloud to *Gaṇadāsa* about *Malavikā*. Secondly, *Iravatī* is not there and there is no question of her hearing anything.
- (15) 10. 7. 8. पात्रविशेषे न्य स्तं etc. = The art of a teacher, imparted to a specially gifted pupil, attains excellence, just as rain water, deposited in a sea-shell, turns into pearl."

In this verse, the first half makes a general statement which is supported by a comparison, the *upamāna* of which is mentioned in the second half. The whole verse is, therefore, mainly a general statement and constitutes the अप्रकृत. From that one understands that the

Sl. Page &  
No. line

teaching imparted to *Malavika* by *Ganadasa* attains special excellence and this is a meaning relating to the subject-matter. The figure of speech is, therefore, अप्रस्तुतप्रशंसा. See note (2).

- (16) 10. 12. पञ्चाङ्गाभिनय. Kāṭ identifies this dance with प्रेरण and quotes the following definition of it from the नृत्तरत्नाकर.

नृत्तं तथा च कैवारो घर्मरो वागडं तथा ।  
गीतं चेति समाख्यातं प्रेरणस्याङ्गपञ्चकम् ।  
आभिस्त्वेतत् प्रयोक्तव्यं कैवारं वागडं विना ।

In the edition of this commentary published by the Nirṇayasāgara Press in 1924, the संगीत-रत्नाकर is given as the source of the quotation and घर्मरो जागरं तथा is the reading instead of घर्मरो वागडं तथा and त्रिभिः instead of आभिः Kāṭ further says that this reference by *Ganadasa* to another dance पञ्चाङ्गाभिनय shows that *Malavika* has already mastered छलिक. The S. D. (p. 16) on the other hand, quotes, without specifying the source, the following two definitions —

कराभ्यां चरणाभ्यां च शिरसा चाभिनीयते ।  
यत्र वस्तुनि विज्ञेयः पञ्चाङ्गाभिनयो हि सः ॥  
चित्ताक्षिभ्रूहस्तपादैश्चेष्टादिसाम्यतः ।  
पत्राद्यवस्थाकरणं पञ्चाङ्गाभिनयो मतः ॥

- (17) 11. 9. मिश्रचिक्कम्भकः. This Interlude, called मिश्र=mixed on account of its being enacted

Sl. Page &  
No. line

by a combination of higher, that is, Sanskrit speaking and lower, that is, prakṛt—speaking characters, was meant to give the audience the following bits of information, (a) *Malavika* is staying with the Queen as her attendant, (b) she is learning the art of dancing, (c) she is very beautiful, (d) she is being kept away from the King by the Queen, (e) the King sees her portrait and is attracted by her, (f) from her appearance, talent and mode of behaviour, it is presumed that she comes from a good family, (g) that she has been sent to the Queen by her step-brother *Virasena*.

- (18) 11. 10. मन्त्रिणा लेखहस्तेनान्वास्यमानः=waited upon by the minister holding a letter in his hand. अन्वास्यमानः expresses the idea of somebody sitting *after* and near somebody else, to show respect and to serve. See Raghu, I. 56.
- (19) 11. 13. किं प्रतिपद्यते वैदर्भः?=What has the King of Vidarbha decided? or Has the King of Vidarbha made up his mind and if so, what?
- (20) 11. 15. निदेशमिदानीं श्रोतुमिच्छामि. Another reading is संदेशम् for निदेशम्. The latter is more appropriate to the context as it expresses better the King's anger against Vidarbha whom he considers to be lower in status than himself.
- (21) 12. 2. पितृव्यपुत्रः.....मोक्षव्य इति is the gist of the letter which the King had written to *Vaidarbha*. From तत्र वो is the latter's reply.

- Sl. Page &  
No. line
- (22) 12. 5. तन्नो विदितं etc. is a question. Another reading is—तन्नो न विदितम्. This would not be a question, but the two negatives would result in an affirmative. The effect would be the same in both cases.

In the reply of *Vaidarbha*, the S. D. (p. 14) sees the use of three out of the four aspects of royal policy, namely, सामन् भेद and दान as taught in the *Arthasāstra*. The use of the polite expressions व and पूज्य represents सामन् the request that *Agnimitra* should remain neutral as between *Vaidarbha* and *Madhavasena* represents भेद and the offer to make an effort to find the lost sister of *Madhavasena* represents दान. If the S. D. is right, this would be an example of *śāstra* lying beneath the surface in *Kālidāsa's* literary art.

- (23) 12. 13. मौर्यसचिव Kāt. takes this as a proper name, the S. D. takes only मौर्य as a proper name, the meaning of the whole word being Minister Maurya. Other readings are: आर्यसचिवं, मौद्गलसचिवं. There is some doubt as to what the original reading was. That he was a minister and a brother-in-law of *Vaidarbha* is all that is clear.
- (24) 12. 15. मोक्ता माधवसेनं="I shall release *Madhavasena*. Kāt. has the reading मोक्ता माधवसेनः and explains it मोक्ता मुक्तो भविता। मुञ्चतेः कर्मणि लट्. The S. D. on the other hand, says: त्वन्तम् Kāt's

Sl. Page &  
No. line

explanation is rather farfetched. The adopted reading is well supported by manuscripts.

- (25) 13. 1. प्रकृत्ययिदः The *Vaidarbha* is a natural enemy of King Agnimitra because he is the King of a neighbouring country. This is according to *śāstra*. See Yājñavalkyasmṛti I. 345 and the *Mitākṣara* thereon where the theory of maṇḍala is described. Also Kauṭalya, *Arthasāstra* II. pp. 110ff (Trivandrum Sanskrit Series LXXX. In the whole of this context including the seventh verse. Kālidāsa is anxious to conform to the *śāstras*. In fact, the minister actually says: शास्त्रदृष्टमाह देवः (p. 13, l. 6) = "Your Majesty has spoken according to *śāstra*" and the King replies: तेन ह्यवितथं तन्त्रकार-वचनम् = "Let the words of the author of the *Tantra*, that is, the *śāstra*, come true." The fact that the word *tantra* usually brings to one's mind the *tantric* literature, centering round the worship of *Śakti* is not a difficulty here as Pandit seems to have felt because the word has also the general meaning of *Śāstra*. For example, in the expression सर्वतन्त्रस्वतन्त्र often applied to great Ācāryas = proficient in many *śāstras*.
- (26) 13. 7. अचिरादिष्टितरज्यः etc. The verse contains a general statement that a newly-enthroned King, not having yet taken root among his subjects, can be easily uprooted, like a newly-planted tree. This general statement does not directly relate to the subject-matter. It is,

Sl. Page &  
No. line

therefore, अप्रकृत. From it, one understands through व्यञ्जना, something relating to the subject-matter (प्रकृत), the *Vaidarbha*, namely, that being a new King, he can be easily dislodged. The figure of speech is, therefore, अप्रस्तुतप्रशंसा [See note (2)].

- (27) 13. 10. इदमेव निमित्तमादाय = "Taking this as the basis (or pretext)". इदमेव can refer to the words of *Vaidarbha*'s letter, proposing only a conditional release of *Madhavasena* or the words of the *s'āstra* as set forth in stanza 8, according to which a newly-enthroned King who has not yet taken root in the hearts of his subjects is easy to be uprooted.
- (28) 15. 4. अर्थ सप्रतिबन्धं etc. The first half of this stanza is a general statement while the second half gives a particular instance of it. It is, therefore, an example of अर्थान्तरन्यास which is defined as follows—

उक्तिरर्थान्तरन्यासः स्यात् सामान्यविशेषयोः ।

Kuv. p. 131

As, from the general statement, one also understands through व्यञ्जना, a meaning relating to the King, Queen *Dharani*, *Malavika* and the *Vidusaka* who all constitute the subject-matter, there is अप्रस्तुतप्रशंसा also, the definition of which is given in note (2). As there is the relation of बिम्ब and प्रतिबिम्ब between प्रभु in the general statement and सचक्षुः in the particular

Sl. Page &  
No. line

instance of it, there is also the figure called  
दृष्टान्त the definition of which is —

चेद् बिम्बप्रतिबिम्बत्वं दृष्टान्तस्तदलंकृतिः ।

Kuv. p. 55

- (29) 15. 11. पेक्खिस्ससि. The other reading, found in Bh.P. RṢ. SGU and T is देक्खिस्ससि. Bollen-  
sen is of the opinion that Kālidāsa uses the root  
देख in the speeches of lower characters with  
one another. See B. Vorrede, pp. 13-14.
- (30) 16. 1. उभावभिनयाचार्यौ. In this stanza, the  
Kañcuki, not only describes the rivalry of the  
two dance-masters but also expresses his own  
feelings of high regard for them.
- (31) 16. 2. भावाविव शरीरिणौ = "Like emotions in-  
carnate". Though Kālidāsa usually draws his  
imagery from external Nature, sometimes, it is  
based on Art and Literature. भावौ here means  
the aesthetic emotions to be depicted by dance and  
drama. नृत्याभिनयाचार्यौ, as Kāṭ says. The great  
proficiency of the two teachers in dance and  
drama, is here suggested.
- (32) 16. 8. न च न परिचितो etc. Haradatta describes  
how the King, though unknown to him and  
attractive, appears in his majesty, to be a new  
person and awe-inspiring, like the Ocean which  
is ever-changing and therefore, forbidding and  
inviting with its marine fauna and its precious  
stones. अधृष्यश्चाभिगम्यश्च यादोरत्नैरितार्णवः । Raghu I.  
16.

- Sl. Page &  
No. line
- (33) 16. 14. द्वारे नियुक्त etc. It is better to take द्वारेणियुक्त as an अलुक्समास rather than take द्वारे as a separate word. The first half of the stanza tells us why *Manadāsa* approaches the King with some confidence, but the second half explains why he feels timid after all. Though both *Haradatta* and *Ganadāsa* feel timid while going near the King, the latter is described as somewhat more timid, suggesting that *Hara-*  
*datta* perhaps enjoyed the King's favour.

The S. D. (p. 26) points out as many as four figures of speech in this stanza as follows—

(a) उत्प्रेक्षा. *Ganadāsa* approaches the King with timidity. In the second half of the verse, this timidity is fancifully interpreted as the silent turning away, by the lustre of the King, of the look of *Ganadāsa* who was approaching the King with permission and with an escort. This fanciful interpretation is उत्प्रेक्षा—

संभावना स्यादुत्प्रेक्षा वस्तुहेतुफलात्मना ।

Kuv. p. 31

(b) विभावनाध्वनि. In the first half of the stanza, permission to enter and an escort are mentioned. This suggests the absence of any cause for timidity. The fanciful interpretation in the second half, however, suggests timidity. The presence of the effect in the absence of the cause is the figure called विभावना which is here suggested.



Sl. Page &  
No. line

The definition is

विभावना विनापि स्यात् कारणं कार्यजन्म चेत् ।

Kuv. p. 98

(c) A simile is also suggested (उपमाच्चनि) when we understand a resemblance between the forbidding lustre of the King and the forbidding soldiers. See Raghu I. 37 for a comparison of royal lustre with an army.

(d) Lastly, contrast (व्यतिरेक) is also suggested, if we take इष्टि as standing not only for the sense of vision, but for all the senses, because the King's lustre turns away all the senses, whereas the sun's lustre turns away only the gaze.

Whether Kālidāsa intended to introduce all these four figures of speech is a matter for consideration.

- (34) 18. 2. अत्रभवतः किल मम च etc. There is no symmetry in the way in which the two insults are reported. *Gaṇadāsa* is reporting the insult uttered by *Haradatta* by repeating the latter's own words: नायं मे पादरजसापि तुल्यः Here *Haradatta* refers to *Gaṇadāsa* as अयं which is not respectful. *Haradatta* reports the insult spoken by *Gaṇadāsa* as follows—अत्रभवतः किल मम च समुद्रपल्व-लयोरिवान्तरमिति. If these words are put in *Gaṇadāsa*'s mouth, अत्रभवतः would refer to *Haradatta* and मम to *Gaṇadāsa*. But then, there would be no insult at all, because according to the

Sl. Page &  
No. line

order of the words, *Gaṇadāsa* would be comparing *Haradatta* to an Ocean and himself to a pool. Therefore, the words must be put in *Haradatta's* mouth. In other words, these would constitute a report by *Haradatta* of *Gaṇadāsa's* insult and not a repetition of *Gaṇadāsa's* own words of insult. If that is the case, why *Haradatta* should refer to *Gaṇadāsa* respectfully as अवभवत्: after having first referred to him as अयं is not clear.

- (35) 18. 7. 8. अवहितो देवः श्रोतुमर्हति = "Your Majesty may kindly listen attentively." *Gaṇadāsa* seems to have understood that the testing of the relative merits of the two teachers would take place by means of questions put to them by the King who has already been referred to as प्राश्निक = 'questioner' or by means of disputation by the two teachers. Later, the King is going to say not seriously: तेन हि प्रस्तूयतां विवादः = "let then the disputation begin". This is also clear from the *Vidūṣaka's* question: किं ते सुलहनिगहेण विवादेन = "what is the use of having a disputation in which you run the risk of being defeated"?

- (36) 18. 9. तिष्ठ तावत्. The King had no idea at all of testing the teachers by putting questions to them or by holding a disputation between them. The scheme of the *Vidūṣaka* and the King is that the teachers should produce their respective pupils and give a practical demonstration of their teaching as that would give the King

Sl. Page &  
No. line

an opportunity to see *Malavika*. *Pandita Kausiki* is in the know of this scheme and that is why the King suggests that the test should take place in her presence and that of the Queen. *Kausiki*, when she comes, is going to say that a teacher cannot be tested by mere words, as a dance-drama is essentially a practical art: देव प्रयोगप्रदानं नाम नाट्यशास्त्रम् । किमत्र वाग्व्यवहारेण (p. 22, l. 5-6). The King does not want the test to begin before the arrival of *Pandita Kausiki*. Hence he says तिष्ठ तावत्="wait a moment!" and adds a plausible reason for it, namely, that the Queen may otherwise suspect him of partiality.

- (37) 18. 14. अमुं प्रस्तावम् । The whole episode of the quarrelling rival teachers and their desire to be publicly tested as to who is the better teacher is meant here.
- (38) 20. 1. अतिमात्रभासुस्त्वं etc. There is a tradition that the Sun patronises Fire by transferring its own lustre to it at sun-set. That is why the Fire, already lustrous during day-time, shines all the more at night. The Moon, on the other hand, is altogether dim during day-time but shines brilliantly when patronised by the Night. Thus the patronage by the Night is more effective than that of the Sun. There is a hint here that the Queen's patronage of *Ganadāsa* would be more effective than the King's patronage of *Haradatta*. The purpose of

Sl. Page &  
No. line

*Kausikī* is to encourage the reluctant Queen to agree to the testing of the two teachers.

- (39) 20. 6. पीठमहिम्नं। In Indian dramaturgy, पीठम-  
हिम्नं is a companion of the *Nāyaka* and helps  
him in his love-affairs. As applied to the  
*Kausikī* by the *Vidūṣaka*, the expression appar-  
ently means that she is a companion of the  
Queen. But the *Vidūṣaka* also hints that she  
is a help to the King in his love-affairs. She  
is in the know of and a party to his scheme to  
help the King to see *Mālavikā*.
- (40) 20. 9-10. मङ्गलालङ्कृता देवी etc. मङ्गल stands for  
ornaments which are not only beautiful but  
also auspicious. The Queen is compared to  
त्रयी, the three Vedas and so मङ्गलालङ्कृता is to  
be understood with त्रयी also. The S. D. (p. 31)  
suggests that the fact that the त्रयी prescribes  
holy ritual (मङ्गल) is what is meant by being  
adorned by it. *Kausikī* is compared to अध्या-  
त्मविद्या. The suggestion is that, just as the  
latter leads to the attainment of Supreme Bliss,  
in the same way, *Kausikī* leads to the King's  
bliss, namely, Union with *Mālavikā*.
- (41) 20. 14. सदृशक्षमयोः="both having similar and  
befitting forbearance". Both the Earth and  
Queen *Dharinī* are expected to have patience  
befitting their high mission and responsibility.  
Though the verse is addressed to the King  
*Kausikī* may be hinting to the Queen that she  
should show great forbearance in regard to

Sl. Page &  
No. line

the King's effort to meet *Malavika* with the help of the *Vidūṣaka*.

- (42) 21. 9-10. अलमुपालम्मेन । उपालम्भ ordinarily means scolding or censure. It has been so used earlier in the मिश्रविष्कम्भक when the second maid says —तुह उवालम्भे पडिदम्भि (p. 4, l. 2). Here the word seems to be used in the sense of joke=परिहास as the S. D. explains (p. 32). This is an unusual meaning.
- (43) 22. 4. तेन हि प्रस्तयतां विवादः=“Let then the disputation begin”. The King is not serious in saying this. He does it only to give an opportunity to *Kausiki* to say that demonstration is the very life of dance-drama.
- (44) 22. 12. पेक्खामो उरभसंवादं=“Let us watch the ram-fight”. This is, of course, an extraneous matter (अप्रकृत) but it suggests the idea: “Let us watch a contest between the two dance-masters”. This being the subject-matter, the figure of speech is अप्रस्तुतप्रशंसा.
- (45) 23. 2. अण्णोण्णकलहप्पिआणां मत्तहत्थीणं एकदरस्सि अणिज्जिदे कुदो उवसमो. This statement relating to an extraneous matter (अप्रकृत) of the intoxicated elephants suggests something similar relating to the two rival teachers who constitute the subject-matter (प्रकृत). The figure of speech is therefore, अप्रस्तुतप्रशंसा.
- (46) 23. 5. ननु स्वाङ्गसौष्ठवातिशयमुभयोर्दृष्टवती भगवती=“Your Reverence must have already seen the

Sl. Page &  
No. line

supreme excellence of the persons of the two teachers". Another reading is : स्वाङ्गसौष्टवाभिनयम् found in that commentary and some of the mss. The meaning would then be : "Your reverence must have seen the dancing of the two teachers, executed in their own excellent persons. The King hints, chiefly to satisfy the Queen, that *Kausiki* can now give her verdict on the merits of the two teachers without further test. Of course, there is also a hint to *Kausiki* that she should propose that the teachers should produce their pupils and give a demonstration of their success as teachers. In stanza 16, she declares that teacher to be the best who can dance who can dance well himself and can also impart his skill to his pupils. For सौष्टव, see note 60.

- (47) 23. 11. शिष्य क्रिया कस्यचिदात्मसंस्था etc. The whole of the stanza is in the form of a general statement from which a meaning relating to the subject-matter namely, the two rival teachers, is understood. This is also a case of अप्रस्तुतप्रशंसा. It may be noted that Kālidāsa is very fond of this figure of speech which occurs, not only in the Sanskrit verses, but also in the prose passages in Sanskrit or *Prakṛt*.
- (48) 24. 9. एवमापद्यते । विनेतुः etc. = "It would amount to that. A teacher's choice of an undeserving pupil would reveal the immaturity of his mind". The second part of the King's statement is an explanation of the first part.

Sl. Page &  
No. line

It is, therefore, proper that the King himself should say it. To put it into the month of *Gaṇadāsa* as CS, CS<sup>a</sup>, P, Ta<sup>1</sup> and Ta<sup>a</sup> do cannot be the correct text.

- (49) 25. 2. अलं अज्जउत्तस्स उस्साहकारणं मणोरहं पुरिअ  
 “Do not try to meet my lord’s wishes, the cause of his enthusiasm”. Outwardly, the King’s wishes are that *Haradatta* should win. The hidden meaning is that he wishes to have a look at *Malavikā*. This statement of the Queen can come only after जनान्तिकम् because it is meant to be heard by *Gaṇadāsa* only and not after प्रकाशम् as in RS and some manuscripts because then the King could also hear it.
- (50) 26. 1. लब्धास्पदोऽस्मीति विवादभीरोः etc. = “Him they call a mere merchant dealing in knowledge as his wares, who, thinking that he has already acquired a position, is afraid of entering into a contest and puts up with insults by others and for whom traditional knowledge is only a means of livelihood”. The identification of the inferior artist with a merchant is a case of metaphor (*rūpaka*) to which the identification of knowledge with saleable wares, another metaphor is subordinate, Secondly, the whole stanza is a general statement and as such an extraneous matter. From it one understands by suggestion that the Speaker *Gaṇadāsa* would not withdraw from the contest as it would result in his humiliation and loss of

Sl. Page &  
No. line

respect. The *alaṅkāra* is, therefore, again  
अप्रस्तुतप्रशंसा.

- (51) 27. 1. जनान्तिकम्। This is what all the manuscripts have. This means that the Queen's speech which follows is meant to be heard by the *Parivrajika* only. Thinking that the poet would not make the Queen speak so rudely to the *Parivrajika*, P. has changed the stage direction to आत्मगतम् which means that the Queen says it to herself only, but this change has no manuscript authority. RŚ has changed it into अपवार्य which does not make much difference because what the Queen says would still be addressed to the *Parivrajika*. Really speaking, there is nothing wrong in making the Queen give vent to her annoyance over her discovery that the *Parivrajika* is also helping the King to have a look at *Malavika* which she is doing her best to prevent.

- (52) 28. 5. यदि मां नानुजानासि परित्यक्तोऽस्म्ययं त्वया। = "If you do not permit me. I am as good as abandoned by you". Here the withholding of permission, the cause, is presented as almost identical with the effect, namely, the abandonment. The figure of speech is called *hetu*, the definition of which is —

हेतोर्हेतुमता सार्धं वर्णनं हेतुरिष्यते ।

(Kuv. p. 167)

- (53) 28. 9. चिरमपदे शङ्कितोऽस्मि can mean: "For long I was unnecessarily anxious" if the suffix



Sl. Page &  
No. line

in शक्तिः is taken in the sense of agent (कर्ता) but if it is taken in the sense of object (कर्म), the sentence would mean - "For long, I was suspected (to be incompetent by the Queen).

- (54) 29. 5. देव ! चतुष्पदोद्भवं छलितं दुष्प्रयोजमुदाहरन्ति.  
See note (4) and note (12) in Act II.

- (55) 31. 12. मायूरी मद्यति मार्जना मनांसि । The Bh. K. mentions three kinds of *marjana*, the tuning of the *Mṛdaṅga*, as follows—

अधुना मार्जनास्तिष्ठो मृदङ्गे संप्रचक्षते ।

मायूरी चार्धमायूरी तथा कार्मरवीति च ।

एतास्तु मार्जनास्तिष्ठो विज्ञेयाः स्वरसाश्रयाः । (वेमः)

पुष्करवाद्ये षड्जादिस्वरोत्पत्तिक्रमः (भरतः)

एवं तु मार्जनां कृत्वा जातिरागसमाश्रयाम् ।

कुर्यान्निषादं सर्वेषां स्वराणामनुवादिनम् ॥

मायूरी मार्जना ज्ञेया मध्यमग्रामसंश्रया ।

मार्जना त्वर्धमायूरी षड्जग्रामाश्रया मता ।

कार्मरवी मार्जना साद्रामद्वयसमाश्रया ॥ (वेमः)

See also Kāṭ's commentary where definitions of मार्जना from भारतीय are quoted.

- (56) 32. 3. मा तत्तभोदी धारिणी विसंवाद्स्सदि. The use of मा with the verb in the future tense is noteworthy. There are some instances of such a use in the *Sākuntalam*. For example —मा कस्सवि

Sl. Page &  
No. line

तवस्सिणो इंगुदीतेल्लमिस्सच्चिक्कणसीसस्स आरण्णअस्स हत्थे  
पडिस्सदि (*Sakuntalam* Act II. just before verse  
11). In Sanskrit, according to P. 3. 3. 175. the  
prohibitive particle मा (called माह by Pāṇini)  
takes the aorist, लुङ् and when followed by स्स  
can take the imperfect, लङ् also. The *Kasika*  
knew the use of the imperative, लोट् and of the  
future, लृट् after मा, but looked upon it as either  
incorrect or considered मा to be different from  
माह. The use of मा without being followed by  
any verb at all as in मैवम् is also quite common  
in Sanskrit. In *Prākṛt*, the imperative is the  
usual verbal form after मा. There are many  
instances of it in the dramas of Kālidāsa. For  
example, मा उण परिदेविदेण समाधिंभिधि (Vik. p. 22  
S. A. edition). मा भव अंगाइ सुंचदु (p. 33. Ibid.).  
मा खु मं पुरोभाइणि समत्थेहि (Ibid. p. 57). मा खु मं  
विस्सुमरेहि (Ibid. p. 58). हिअअ मा उत्तम (*Sakun-  
talam* p. 63, Mangalodayam Press edition).  
मा भाआहि (Ibid. p. 294). मा लज्ज (Ibid. p. 333).  
As stated above, the future is also sometimes  
found, as in the present case. In *Prākṛt*, there  
are some uses corresponding to which there is  
nothing in Sanskrit. For example, मा is some-  
times used with a gerund मा दाणि अज्जं चिन्तिअ  
(*Svapnavāsavadatta*, p. 27, T. S. S. edition).  
मा मा भूयो अवइणिअ (Ibid. p. 35). मा दाणि भवं  
अणत्थं चिन्तिअ (Ibid. p. 67). Sometimes, it is  
used with an infinitive: मा दाणि भवं अत्ताणं  
ओहसिअं कादुम (Ibid. p. 67). मा दाणि भट्टा अदिमत्तं  
सन्तप्पिदुम (Ibid. p. 77). मा खु मा खु मं शविदुं  
(*Pratijñāyangandharayana*, p. 45, T. S. S.

Sl. Page &  
No. line

edition). Sometimes, it is found with a word ending in the suffix तव्य—मा खु मंसिदव्वा (*Caru-datta*, p. 16, T. S. S. edition). For a parallel to the last usage one has to go to the Asokan inscriptions. For example, मा विजेतव्यम् (*Girnar XIII*, p. 132, J. Bloch's edition).

In conclusion, one can say that there is greater variety of usage with मा in *Prakṛt* than in Sanskrit.

### Act II

- (57) 33. 13. It is difficult to say whether there is any reference here to any ancient work. *Sarmistha*, the wife of *Yayāti* and daughter of *Vṛṣaparvan* is a well-known legendary personality in the *Mahabharata*. She is here credited with a work consisting of four parts and *Malavika* is to give a dance-performance depicting its fourth part (चतुर्थवस्तुनः). Love was the subject-matter if it and that is why it was लयमध्या as prescribed by Bharata. Kāṭ says—तथा चोक्तं भारतीये—शृङ्गारहास्ययोर्मध्यलयः। करुणे विलम्बितः। वीररौद्राद्भुतवी भत्सभयानकेषु द्रुतः इति। For the three kinds of लय, see Bh. K. pp. 566-567.
- (58) 33. 16. Another example of the obvious attempt of the King to conceal his eagerness to see *Malavika*, so that the Queen's suspicion may not be aroused. Later the Vidūṣaka also counsels the King to be careful (अग्रमत्त) because of the presence of Queen *Dhārīnī*.

Sl. Page &  
No. line

- (59) 34. 3. नेपथ्यगृहगतायाश्चक्षुर्दर्शनसमुत्सुकं तस्याः etc.  
The idea that the King's eyes are as though all ready to remove the curtain separating the green-room (नेपथ्यगृह) where *Malavika* is dressing up for the dance is a fanciful interpretation of the King's eagerness to see *Malavika*. The figure of speech is, therefore उत्प्रेक्षा, defined as follows—

सम्भावना स्यादुत्प्रेक्षा वस्तुहेतुफलात्मना ।

Kuv. p. 31

सम्भावना means fanciful interpretation.

- (60) 34. 10. आचार्यप्रत्यवेक्ष्यमाणाङ्गसौष्टवा । सौष्टव mean<sup>s</sup>  
'bodily grace' = अङ्गानां शोभनः अवस्थानविशेषः as *Kāṭyavāṇa* says. In the context of dance, it has a technical meaning. Kāṭ quotes a definition of it from some ancient text. Bh. K. quotes two definitions of it of which the first one is as follows —

समुन्नतं यत्र कूर्परांसशिरस्समम् ।

कटोजानुसमासन्नं गात्रं तत्र सौष्टवं मतम् ॥

अङ्गस्य स्थानविश्रान्तं सन्नमित्यभिधीयते ।

अचलस्थितिसंयुक्तं निषण्णमिति कीर्त्यते ॥

सौष्टवाङ्गस्वनत्युच्चमचचलमकुञ्जकम् ।

तलपादं च तत्कार्यं नृतिरुत्तममध्यमैः ॥ (कुम्भः)

Bh. K. p. 744

- (61) 34. 16. सन्नप्रति शिथिलसमार्धि  
मन्ये येनेयमालिखिता ॥

Sl. Page &  
No. line

“ I now consider that painter's concentration to have been weak who painted her ”.

This is a poetic statement of a cause and from it we understand through suggestion or inference the effect of it, namely, that the beauty of *Malavika* has not been fully brought out in the picture. The figure of speech is, therefore, अप्रस्तुतप्रशंसा, based on the relation of cause and effect : कारणनिबन्धना अप्रस्तुतप्रशंसा.

- (62) 35. 1. मुक्तसाध्वसा सत्त्वस्थ भव. साध्वस means nervousness. It is due to *Malavika's* sudden sight of the King, but *Ganadāsa* takes it to be a kind of stage—fright and tells her to be सत्त्वस्था, that is, calm and composed. Not to be disturbed when there is reason to be is सत्त्व. As Kāṭ quotes : “ चित्तस्य विकृतिः सत्त्वं विकृतेः कारणे सति ”.

- (63) 35. 5. दीर्घाक्षं शरदिन्दुकान्ति वदनम् etc. The first three *padas* of this stanza are a description of the beauty of *Malavika* limb by limb. This description proves the statement in the last *pada*, namely, that her beauty is as perfect as the dance-master could wish. The figure of speech is, therefore, काव्यलिङ्ग, defined as follows—

समर्थनीयस्यार्थस्य काव्यलिङ्गं समर्थनम् ।

Kuv. p. 127

In addition to this figure of speech in the stanza taken as a whole, there are others in particular words or expressions of the stanza : शरदिन्दुकान्ति = “ having the lustre of the autumn moon ”, is

Sl. Page &  
No. line

*upamā*. पार्श्वे प्रमृष्टे हव=“the sides are as though polished” is *utprekṣā*, मध्यः पाणिमितः=“the waist is such that it can be measured with the hand” is *atis'ayokti*. Thus, in this stanza, there is a combination (संसृष्टि) of several figures of speech.

- (64) 35. 15. दुल्लहो पिओ मे etc. This stanza is meant to evoke the aesthetic emotion called अमोगविप्रलम्भ. Each of the four *pādas* of this stanza depicts a व्यभिचारिभाव of that emotion as follows—निर्देश, हर्ष, चिन्ता and दैन्य. *Malavika* expresses her own feelings towards the King, under the pretext of acting the stanza. Hence the name छलिक of the performance. The *Vidūṣaka* says as much to the King in his next remark.
- (65) 36. 14. मोदि! चिट्ठ! किं वि वो विमुमरिदो कममेदो=“Madam! please stop”. You have forgotten an item in the procedure. This is said deliberately by the *Vidūṣaka* in order to detain *Malavika* on the stage so that the King may look at her a little longer.
- (66) 37. 1. क्त्से स्थीयताम्। उपदेशविशुद्धा यास्यसि।=“Child! you will go after you have been cleared of any defect in the instruction you have received”.

On hearing this, *Malavika* turns back and stops. This gives the King an opportunity to look at her properly and describe her in the following verse.

- Sl. Page &  
No. line
- (67) 37. 4. सर्वास्ववस्थासु=In all states. The King means that whether *Malavika* dances or stands still, her beauty has a special charm. Stanzas 3 and 5 describe her appearance just before her dance and while she was dancing and stanza 6 describes her while she is standing still.
- (68) 37. 6. वामं सन्धिस्तिमितवल्यं etc. This stanza describes *Malavika* as she stands still. The description is so vivid that one can almost see her before one's eyes. Such vivid descriptions come under the *alankara* called *bhāvika* defined as follows—
- “भाविकं भूतभाव्यर्थसाक्षात्कारस्य वर्णनम् ।”
- Kuv. p. 164
- (69) 37. 15. मन्दोऽप्यमन्दतामेति संसर्गेण विपश्चितः etc. This stanza is a general statement with a simile as part of it. It is meant to justify the previous statement that because of the King's confidence in the *Vidūṣaka*, one can presume that he is shrewd in his judgment. The figure of speech is, therefore, अर्थान्तरन्यास, defined thus—
- उक्तिरर्थान्तरन्यासः स्यात् सामान्यविशेषयोः ।
- Kuv. p. 131
- (70) 38. 5. पच्छा जो मय कमसेदो लखिखदो तं भणिस्सम् ।= “I shall say afterwards what omission in procedure I have noticed”. The *Vidūṣaka*, by delaying his criticism, is further detaining *Malavika* on the stage for the benefit of the King.

- Sl. Page &  
No. line
- (71) 38. 9. यथादर्शनम् can mean—"As far as I can see" or "according to *dars'ana*", that is, *s'āstra*.
- (72) 38. 11. अङ्गैरन्तर्निहितवचनैः etc. This stanza refers to some of the technicalities of dancing and is not clear in parts. The *Parivrajikā* expresses her appreciation of the way in which *Malavikā* gave a dance interpretation of दुल्लहो पिबो मे etc. It has to be remembered that the song is supposed to be a part of the work of *Sarmisthā* as stated earlier. The dance has to be, first of all, relevant to that work. At the same time, it being of the छलिक type, the dancer here expresses her own feelings towards the King under the pretext of interpreting somebody else's work. The appreciation of the dance by the *Parivrajikā* has, therefore, to be understood as relating to both aspects of it. For example, the first line of the stanza says that the meaning (अर्थ) of the song was well brought out by the eloquent (अन्तर्निहितवचनैः) gestures. It can also mean that she showed well her own feelings (अर्थ) towards the King by means of her eloquent gestures. शाखायोनिर्मुदुरभिनयः—"The acting based on the gestures of the hand, is polished. The following are some of the definitions of शाखा—
1. शाखा तु नृत्तहस्तानां या मात्रोचितनर्तना ।
  2. आङ्गिकस्तु भवेच्छाया (quoted by S. D. p. 52)
  3. शाखा स्यान्नृत्तहस्तानां वैचित्र्यात्मविवर्तना ।



Sl. Page &  
No. line

4. व्यापाराः करयोर्येऽत्र विचित्रार्थावबोधकाः ।

ते स्मृता वर्तनास्तज्जैस्ताशाखाः परिकीर्तिताः ॥ (कुमः)

Bh. K. p. 658

These definitions stress that शाखा means primarily hand gestures.

.....तद्विकल्पानुवृत्तौ भावो भावं नुदति विषयाद रागबन्धः स एव ।  
The meaning of this is not clear, Kāṭyāvama explains as follows—"When the acting proceeds in all its variety, the sentiment which is being depicted at the moment (भावः) takes away (नुदति) the preceding sentiment (भावं) from the main subject-matter (विषयात्). The interest remains the same throughout. S. D. explains differently, "When the acting proceeds in all its variety, the sentiment depicted (भावः) takes the attention (भावं) of the spectator away (नुदति) from other things (विषयात्) and attracts it to itself. The *mukharaga* is as prescribed". In this second explanation, रागबन्ध is taken to mean मुखराग on which the S. D. gives the following quotation from भरत—

अयातो मुखरागस्तु चतुर्धा स प्रकीर्तितः ।

स्वाभाविकः प्रसन्नश्च रक्तः श्यामोऽर्थसंश्रयः ॥

प्रसन्नस्त्वद्भुते कार्यो हस्यशृङ्गारयोस्तथा

Bh. K. quotes several definitions of मुखराग of which the following is one —

रसात्मिकां मनोवृत्तिं प्रकटीकुरुते यतः ।

अतोऽसौ मुखरागस्स्यात् सोऽष्टधा परिकीर्तितः ॥

Sl. Page &  
No. line

स्वाभाविकः प्रसन्नश्च रक्तः श्यामो विकस्वरः ।

अरुणो मलिनः पाण्डुरित्यर्षा लक्ष्म कथ्यमते ॥

Bh. K. p. 446

From these and other definitions given in Bh. K. मुखराग seems to mean different ways of painting the face.

- (73) 41. 7. गुणन्दर अज्ञान्तो = "Not knowing the relative merits". The *Vidūṣaka*, like others, has so far seen only the demonstration of *Gaṇadāsa's* teaching. He has not yet seen a demonstration of *Haradatta's* teaching. He cannot, therefore, judge the relative merits of the two and yet he is ready to reward *Gaṇadāsa's* pupil. So the Queen tells him to wait. Of course, this is only a plausible reason, what the Queen wants is that *Malavikā* should now leave, as her next remark clearly shows.
- (74) 42. 7. माग्यास्तमयमिवाक्ष्णोः etc. In this stanza, the disappearance of *Malavikā* is fancifully interpreted in several ways by the King, namely, (1) that it is the setting of the good luck of his eyes. (2) that it is the end of the festival of his heart and (3) that it is the closing of the door to courage. The figure of speech is, therefore, *utprekṣā*, the essence of which is the fanciful interpretation of reality (संभावना) in this case, the going away of *Malavikā*.
- (75) 43. 8. पञ्चच्छायासु ईसा मुकुलितनयनाः etc. The first three lines of this stanza describe the signs

Sl. Page &  
No. line

(*lingas*) which prove the immediately previous statement that the midday sun is shining fiercely. The stanza is, therefore, a good example of *Kavyalinga* with a simile in the last line where the brilliantly shining Sun is compared to the King.

- (76) 45. 4. अञ्जलसुन्दरीं तां etc. = "By uniting that artless beauty with the delicate knowledge (of dance), the creator has provided *Kama* with a poison-tipped arrow'j.

In this stanza, there are two propositions : (1) the uniting of an artlessly beautiful person with skill in a fine-art (2) providing *Kama* with a poison-tipped arrow. The former has been identified with the latter.

When two propositions or sentence-meanings (*Vakyārtha*) are identified, the figure of speech is called *Nidarsana*.

वाक्यार्थयोः सदृशयोरैक्यारोपो निदर्शना

Kuv. p. 56

- (77) 45. 7. दिदं विपणिक्कुन्दं विअ मे उदरम्भन्दरं दन्धह. Kāṭ explains विपणिक्कुन्दं as a cooking vessel : विपणिक्कुन्दं नाम पण्यव्रीयिकायां पिष्टवचनपात्रम् । S. D. quotes Mahesvara to the effect that it is a vessel in which liquor is prepared. From the context, it appears to be a cooking vessel, a frying or a boiling pan, the inside of which is very hot.

- Sl. Page &  
No. line
- (78) 46. 2. ता अणादुरो मविअ कज्जसिद्धिं पत्थअन्तो मे रोअसि।= You would please me if you do not become miserable (अणादुरो) but hope ardently for success. The *Vidūṣaka* wants the King not to worry too much and leave it to him to arrange a rendez-vous with *Malavikā*. S. D. reads अणादुरो विअ = "Be as though you are not interested (in meeting *Malavikā*) but this reading is not supported by any manuscript.

### Act III

- (79) 48. 2. तत्तहोदी देवी दक्खिदव्वा. This is the reading of *Kāṭayavama*. This seems to be the right reading though some manuscripts and editions have अत्थवदी दक्खिदव्वो which would mean that the *Parivrajikā* intended to see the King and not the Queen. But, in the sequel, it is the Queen whom she sees and not the King.
- (80) 49. 1. कोलीणं=rumour. Here it means no more than that. But it can mean 'family scandal' or 'evil report'. There is no suggestion anywhere in this drama that the love of the King and *Malavikā* for each other is something to be disapproved. Though the Queen is naturally jealous at first, ultimately, she helps in the union of the two.
- (81) 50. 6. तवणीआसोअस्स दोहलणिमित्तं देवीए विण्णवेमि=The circumstance, namely, the longing of the golden *Aśoka* tree. दोहलं is a variant of दोहद which is also *prākṛta* and has become a Sanskrit word too. Ordinarily, it means the peculiar longings

Sl. Page &  
No. line

of pregnant women. Here it means metaphorically the supposed longing of the *Asoka* tree on the fulfilment of which it puts forth blossom. The longing is to be kicked by a beautiful woman. This is a poetic convention (कविसमय) in Sanskrit. Some of them are enumerated in the 14th and 15th chapters, entitled जातिद्रव्य-क्रियासमयस्थापना and गुणसमयस्थापना of the काव्य-मीमांसा of Rājasekhara (Gaekwad Oriental Series no. 1. 1924) and in the *Sahityadarpana* of Viśvanātha Kavirāja chapter VII, verses 23-25. In the latter, we are told पादाघातादशोकं विकसति = The *Asoka* tree blossoms when kicked by a beautiful woman.

As said before, this is one of a large number of poetic conventions. Rājasekhara explains a poetic convention by saying that it is an idea, not sanctioned by *śāstra*, nor by the world but found used by poets from generation to generation. It should not be looked upon as a defect because, though its origin is now forgotten, it must have had some foundation. As he puts it. पूर्वे हि विद्वांसः सहस्रशः साङ्गं च वेदमवगाह्य शास्त्राणि चावबुध्य देशान्तराणि द्वीपान्तराणि च परिभ्रम्य यानर्थानुपलभ्य प्रणीतवन्तस्तेषां देशकालान्तरवशेनान्यथात्वेऽपि तथात्वेनोपनिबन्धो यः स कविसमयः। कविसमयशब्दश्चायं मूलमपर्यायः प्रयोगमात्रदर्शिभिः प्रयुक्तोऽदृश्यः। = "Ancient scholars studied the Vedas in their thousand branches together with their auxiliary sciences, fully understood the *śāstras*, travelled widely in other countries and continents, gathered certain facts and introduced them into their works. To introduce these

Sl. Page &  
No. line

facts as such, though due to changes in time and place, they have also changed, is what is called poetic convention. The word poetic convention is used by persons who cannot see the origin, but see only usage and it has become a conventional word (रूढः).

- (82) 51. 2. प्रसक्ते निर्वणि हृदय परितापं व्रजसि किम् । O  
Heart when happiness would be naturally  
expected, why are you worrying ?

The idea is that the body and the eyes have a reason to be distressed because they are deprived of *Mālavikā*. The heart, on the other hand, is never without her. It should, therefore, be happy. The stanza is intended to evoke विप्रलम्भशृङ्गार.

Pandit explains प्रसक्ते निर्वणि as "happiness being close, being attached". This is giving too literal, too physical an explanation of प्रसक्ते. The same remark applies to "when the highest bliss is attached to you" of S. G. U. I think that 'natural expectation' is the meaning here of प्रसक्ते. This is confirmed by the प्रस्तुते of Kāṭyāyana and S. D. Lastly, as an effect (*paritāpa*) without cause is described, the figure of speech is विभावना—

विभावना विनापि स्यात् कारणं कार्यजन्म चेत् ।

Kuv. p. 98

- (83) 52. 3. तथा प्रहरसि यथा जनोयं कालान्तरक्षमो न भवति ।  
= "You strike in such a way that this person

Sl. Page &  
No. line

(that is, I) is not able to bear any delay (or 'live any longer' S. D.).

- (84) 52. 6. मृदु तीक्ष्णतरं यदुच्यते = "The saying that what is gentle is all the fiercer". This refers to the worldly saying that what is ordinarily gentle and smooth, may, on occasions become fiercer and harder than what is ordinarily fierce and hard.

*Uf.* वज्रादपि कठोराणि मृद्नि कुसुमादपि ।  
लोकोत्तराणां चेतांसि कोनु विज्ञातुमर्हति ॥

- (85) 53. 13. उचितः प्रणयो वरं विहन्तुम्. Kāṭ. explains उचितः as अर्हः and connects it with विहन्तुम्. The meaning of the first line would then be: "It is better (वरम्) that the request (प्रणयः) be deemed fit उचितः to be declined (विहन्तुम्). As the request is the object of the action of declining; one would expect प्रणय to be put in the accusative case (द्वितीया विभक्ति) but it is in the nominative case (प्रथमा). The construction of the sentence is similar to that of "विषवृक्षोऽपि संवर्धय स्वयं छेतुमसंप्रतम्" (Kum. II. 55) = It is not right to cut down even a poison tree after having oneself planted it". Here also the poison tree is the object of planting and of cutting down. One would expect it to be put in the accusative case but it is in the nominative case. Mallinātha's explanation that the indeclinable असाम्प्रतम् expresses the idea of its being the object (how it is not clear) and, therefore, there is no need for the accusative

Sl. Page &  
No. line

case. A case-ending is needed to express a *Karaka* only if it is not already expressed by a verbal form ( तिङ् ) or a *Krt* suffix, or a *taddhita* suffix or a compound (*samāsa*), according to P. 2. 3. 1. S. D. explains उचितः as चिरपरिचितः and does not connect it with विहन्तुम्. The first line would then mean : “ It is better to decline a long familiar ( चिरपरिचित ) request ”. In this explanation also, the grammatical problem is the same. When the word वरम् = ‘ it is better ’ is used in this manner, it is usually followed by a phrase containing the negative particle न in the sense of ‘ rather than ’. That is the case here the phrase being : न तु मनास्विनीनां पूर्वाभ्यधि कोऽपि भावशून्य उपचारविधिः = “ Rather than show towards sensitive women even extraordinary courtesy, but devoid of feeling. The whole stanza would then mean : —

“ It is better ( वरम् ) that the request ( प्रणयः ) be deemed fit ( उचितः ) to be declined ( विहन्तुम् ) many grounds for refusal are indeed available rather than ( न ) show towards sensitive women ( मनास्विनीनाम् ) even extraordinary ( पूर्वाभ्यधिकोऽपि ) courtesy ( उपचारविधिः ) but devoid of feeling ( भावशून्यः ).

- (86) 55. 1. आमत्तानां श्रवणसुभगै etc. = “ The spring, as though making sympathetic enquiries about the bearability of my pangs of love, in the form of cooings of intoxicated cuckoos, has passed the gentle southern breeze, fragrant with mango



Sl. Page &  
No. line

blossoms, over my limbs, as though it were a soothing hand ”.

In the first half of this stanza, the sweet cooings of cuckoos are fancifully interpreted as tender enquiries. This is a case of *utprekṣā* of which fanciful interpretation is the essence. Similarly, in the second half of the stanza, the passing of the gentle southern breeze is interpreted as the sympathetic passing of the hand over the body of an ailing friend. Another case of *utprekṣā*.

- (87) 55. 12. रक्ताशोकरुचा विशेषितगुणो विम्बाधरालक्तकः  
etc. S. D. reads अविशेषितगुणः and looks upon विशेषितगुणः as a variant reading. But there is no manuscript authority for it. Nor is it necessary to adopt that reading. The meaning which S. D. gives to अविशेषितः namely, न्यूनीकृतः is ultimately not very different from what it gives to the reading विशेषितः, namely, तिरस्कृतः. In fact, the three adjectives विशेषित, प्रत्याव्यात and आक्रान्त, have more or less the same meaning, that of surpassing.

- (88) 57. 3. तदो अहं तुह (अन्तरा निःश्वस्य) अहिलासपूरइत्तमं  
पसादं दाइस्सन्ति. This promise shows how the poet wants to depict the Queen Dhārīṇī. She had already been attracted by *Malavika's* beauty and good nature. Her sympathy increases when she sees *Malavika's* aptitude for music and dancing. On noticing that the King and *Malavika* were attracted by each other, the

Sl. Page &  
No. line

Queen being a devoted and loyal wife, had decided to offer *Malavika* to the King, provided that she was of noble birth. Following the tradition that the Asoka tree blossoms only when kicked by a girl of noble birth, she de-putes *Malavika* to fulfil the *dohada* on the tree by following this tradition in order to test whether she is of noble birth or not. The Queen promises to reward *Malavika* if the tree blossoms within five days after the observance of the tradition. The Queen is depicted as loyal (पतिव्रता) to the King and friendly to *Malavika*.

- (89) 57. 11. मच्छुडिआ (मत्स्यण्डिका) Kāṭ explains this as शर्कराविशेषः=a kind of sugar. This agrees with *Vaiṣeṣika* and *Vagbhata* quoted by Pandit. From these authorities, it seems to be a medium—quality sugar, neither too coarse nor too refined. *Malavika*, as an antidote to the King's love-sickness is compared to मत्स्यण्डिका as a remedy to intoxication. The name seems to be an abbreviation of मत्स्य + अण्डिका and has been given to it, according to *Vaiṣeṣika* quoted by Pandit, because of the resemblance of its granules to the eggs of fish. See Pandit's note on pp. 188–189 of his edition on the use of sugar as an antidote to intoxication.

- (90) 59. 3. विपुलं नितम्बविम्बे etc. *Malavika* is the cause of the continuation of the King's life. So she is described here as the King's life itself. The cause is described as the effect, one of the forms of the figure called अतिशयोक्ति. As *Mala-*

Sl. Page &  
No. line

*vika* has been identified with life, there is also metaphor (रूपक). Hence we have रूपकतिशयोक्ति। The description of *Malavika* here is rather conventional. In contrast to this, the description in the stanza शरकाण्डपाण्डुगण्डस्थलेयम् is more original and personal. There *Malavika*, with her pale cheeks, and scanty ornaments, is compared to a jasmin plant with its light - coloured spring leaves and rare flowers. The standard of comparison (उपमान) strikes one as being Kālidāsa's own.

- (91) 59. 12. अञ्जं सो ललिअदोहलवेक्खी 'etc. Another reading for ललिअ (ललित) is सुउमाल. Though both the words mean more or less the same thing, ललिअ is a better reading. Kālidāsa has again used this adjective for दोहद in connection with दोहद in stanza 17 of this Act. Here *Malavika* compares herself to the *Asoka* tree, both seek fulfillment of a longing (ललितदोहदायेक्षी) and are scantily adorned (with flowers or ornaments). The longing of the *Asoka* tree for the touch of a beautiful maiden's foot is दोहद and of *Malavika* for union with the King is her दोहद and it is characterised as ललित="delicate, charming". In stanza 17, the lover (कामिन्) who has such a longing is also described as ललित.
- (92) 61. 7. प्रिये पश्य वामतां स्नेहस्य="Look dear! at the folly of love (*vāmata*). The folly of love consists in its interpretations not based on truth. The King does not know why *Malavika*

Sl. Page &  
No. line

appears to be distressed, but in his love for her, interprets it as due to her love for him. He says as much in stanza 10.

- (93) 61. 8. औत्सुक्यहेतुं विवृणोषि न त्वम् etc. The first half of the stanza states that *Malavika* does not reveal the object of her longings, but in the second half the King says that he regards himself as the object. Thus a conclusion is reached without any basis. The figure of speech is, therefore, विभावना, the essence of which is —

विभावना विनापि स्यात् कारणं कार्यजन्म चेत् ।

Kuv. p. 98.

- (94) 61. 13. अपिदमअणसंदेशा=अर्पितमदनसंदेशा, अर्पितः मया समर्पितः मदनसंदेशः त्वदीयकामसंदेशः यस्याः सा= “One (*Bakulavalika*) to whom your love message has been entrusted by me”.
- (95) 62. 8. हला तुमं दणिं देवीए जोगदाए गिउत्ता=त्वमिदानीं देव्या योग्यतया नियुक्ता=“You have been invested with the task by the Queen because of your fitness for it. Pandit's translation,” You are now invested with an equality with the Queen is based on taking देवीए जोगदाए as equal to देव्याः समतया and गिउत्ता as equal to जुता=युक्ता. But this is much too free an interpretation. It is neither justified nor necessary.
- (96) 64. 4. चरणान्तनिवेशितां प्रियायाः etc. “The red colour and the fitness of the lines made on the foot of *Malavika* by *Bakulavalika* evoke comparison with the young red sprouts of a tree.

Sl. Page &  
No. line

The tree here is the god of love conceived of as a tree. It is hinted here that the burning of the god of love by *S'iva* has ultimately led to his putting forth new red sprouts, in other words, to his becoming fertile. The idea that burning leads to greater fertility is mentioned by the poet Kālidāsa in the following stanza—

शापोऽप्यदृष्टतनयाननपद्मशोभे  
सानुग्रहो भगवता मयि पातितोऽयम् ।  
कृष्यां दहन्नपि क्षितिमिन्धनेद्धो  
बीजप्ररोहजननीं ज्वलनः करोति ॥

Raghu IX. 80

The context of this stanza is as follows—

King Dasaratha killed by mistake the son of an old and blind Muni, who, before his death, cursed him saying that he would also meet his end through sorrow for his son. The stanza may be translated thus: "The curse which you have pronounced on me who have not yet seen the beautiful lotus—like face of a son hides a blessing. Though the fire, kindled by fuel, burns the cultivable land, yet it makes it highly productive of young shoots". In the stanza under discussion, it is suggested that the tree, namely, Love which has put forth young shoots, will produce flowers and fruit also.

- (97) 64. 13. नवगिसलयरागेण etc. The *As'oka* tree is the subject matter (प्रकुत) because *Malavika's*

Sl. Page &  
No. line

foot has been decorated in order that she may kick the tree with it. Lover (*Kanta*) is therefore, an extraneous matter (अप्रकृत). Both are connected with the same property, namely, the act of being kicked. The figure of speech is therefore, दीपक which is defined as follows —

वदन्ति वर्ण्यार्ण्यानां धर्मैक्यं दीपकं बुधाः ।

Kuv. p. 49

- (98) 66. 4. भट्टिणीप अखण्डिदादो पणआदो. अखण्डितात् प्रणयात् = From the fact that your Ladyship's request has never before been declined. प्रणम rarely means love', but here it means request born of love.
- (99) 68. 3. चूदाङ्कुरं विचिण्णदीणं अम्हाणं पिपीलिआहि दंसिदं = चूदाङ्कुरं विचिन्वत्योरावयोः पिपीलिकाभिर्दष्टम् = While we were looking for mango blossoms, we have been bitten by ants. This is, as will be clarified immediately by *Nipunika*, a reference to their seeing *Malavika* and *Bakulavalika* while they were looking for the King. This is one of the several popular images found scattered in the drama. For example, we have already seen the following —
- (a) राजा—सखे त्वन्नीणितपादपस्य पुष्पमुद्भिन्नम् (p. 15, l. 9). विदू. फलं वि देखिखस्ससि (p. 15, l. 11).
  - (b) परित्राजिका. पत्तने सति यामे रत्नपरीक्षा (p. 21, l. 10).
  - (c) विदू. अण्णोण्णाकलहप्पिआणं मत्तहत्थीणं एकदरसिं अणिज्जिदे कुदो उवसमो (p. 23, l. 2).

Sl. Page &  
No. line

(d) विदुः। भो उवट्टिदं णअणमहु सणिहिदमविखं अ (p. 34, l. 7).

(e) विदुः—सूणापरिअरो विअ गिद्धो आमिसलोलुवो भीरुअअ.  
(p. 46, l. 1).

The bringing in of such a popular image results in the figure of speech called ललित defined as follows—

वर्ण्ये स्याद्गणवृत्तान्तप्रतिबिम्बस्य वर्णनम् ।

Kuv. p. 137

The figure consists in describing an extraneous matter which is a reflection (प्रतिबिम्ब) of the subject-matter. It has to be clearly distinguished from अप्रस्तुतप्रशंसा, समासोक्ति and निदर्शना.

(100) 70. 6. एत्थ खु भट्टिणो सिस्सग्घि=In this matter, I am a disciple of the King. By thus mentioning the King, *Bakulavalika* is fulfilling her promise that she would help in bringing *Mala-vika* and the King together. That is what she meant when she said : तहवि घटइस्सं (p. 51, l. 12) =“In spite of that, I shall try to bring them together”.

(101) 70. 8. दिट्ठिआ ण गव्विदासि=“Fortunately, you are not conceited”. By saying that in the art of decoration she is a disciple of the King, *Bakulavalika* gives him the credit for her skill and thus shows lack of conceit. By saying further that she would feel proud when she sees her work on the naturally beautiful foot of

Sl. Page &  
No. line

*Malavika*, worthy of the part which she has been taught, she is complimenting her.

- (102) 71. 10. कुदो दे अणुसओ=कुतस्तेऽनुशयः=Why do you think of it now? Ordinarily, अनुशय would mean regret. Here it does not seem to mean anything more than thought, as otherwise, the *Vidūṣaka's* question would not be intelligible.
- (103) 74. 7. हला देविं विचिन्तिज ण मे हिज्जं विस्ससिदि।=At the thought of the Queen, my heart feels diffident. Another reading is: ण मे हिअअस्स पहविस्सं=I will not be able to allow free play to my heart, that is, I cannot allow myself to love the King.
- (104) 74. 9. भमर संपादोत्ति वसन्दावदारसव्वसं किं ण चूदप्पसवो ओदंसिदव्वो=Surely, one is not to refrain from wearing an ear-ornament made of mango-shoots merely because bees might cluster around it.
- (105) 75. 9. स्थाने प्राणाः कामिनां दूत्यधीनाः=This general statement confirms what has been said of a particular case in the first three lines of the stanza. The figure of speech is, therefore, अर्थास्तिरन्यास.
- (106) 76. 5. नाट्येन नूपुरद्युगलमामुच्य=“After having put on the pair of anklets according to dramatic art”. Here and in some other places, the word नाट्येन comes in the stage directions. *Bakula-valika* does not put on the anklets as one would do in real life. She was expected to do it in



Sl. Page &  
No. line

an artistic way, according to the training which actors and dancers receive in such matters. अभिनय is an art in which a long period of training is required for the attainment of skill. Every detail is attended to in this training and nothing is left to chance.

- (107) 76. 11. एसो उवारूढराओ उवभोअकखमो पुरदो दे वट्टदि.  
*Bakulavalika* deliberately uses ambiguous adjectives, having over tones of शृङ्गार, applicable equally to the young shoots of *Asoka* and to the King.

- (108) 77. 7. अनातुरोत्कण्ठितयोः प्रसिध्यता etc. In the first half of the stanza, it is stated that even when union takes place, no pleasure results. That is, even when the cause is there, the effect does not follow. This is a case of विशेषोक्ति which is—

कार्याजनिर्विशेषोक्तिः सति पुष्कलकारणे ।

Kuv. p. 101

In the second half of the stanza, it is stated that death is preferable if two persons in love have no hope of being united. When love is mutual, union is the normal result. When that does not take place, but death ensues instead, it is a case of an effect even when the cause is not there. In other words, it is a case of विभावना which is —

विभावना विनापि स्यात् कारणं कार्यजन्म चेत् ।

Kuv. p. 98

Sl. Page &  
No. line

Here the effect is death, but there is no valid reason for it because there is mutual love and that should result in union and not in death.

- (109) 77. 14. आदाय कर्णकिसलयमस्माद् etc. Here there is talk about an exchange. *Malavika* takes some young shoots from the *Asoka* tree (to decorate her ears) to which she gives her decorated foot in exchange, that is, kicks it. Such a poetic exchange is called परिवृत्ति, defined as follows—

परिवृत्तिर्विनिमयो न्यूनाधिकयोर्मिथः ।

Kuv. p. 122

- (110) 78. 10. अनेन तनुमध्यया etc. In this stanza, the adjectives मुखरन्पुराराविणा and नवाम्बुरुहकोमलेन qualifying चरणेन, are significant. They heighten the quality of the honour done to the *Asoka* tree by *Malavika*. The adjective ललितकामिसाधारणम्, qualifying दोहद् is suggestive of the King's own longing for union with *Malavika*.
- (111) 82. 6. धृतिपुष्पमयमपि जनो बध्नाति etc. In this stanza, the King says that he also, like the *Asoka* has not for long put forth the flower of happiness (धृतिपुष्प) and so requests *Malavika* to fulfil his longings (दोहद्) by her touch, so that he may also start to bloom.

It is remarkable how Kālidāsa makes use of the poetic convention that the *Asoka* tree begins to bloom when its longing (दोहद्) is fulfilled by the touch of the decorated foot of a

Sl. Page &  
No. line

maiden to develop the mutual love of the King and *Malavikā*. Though the love is mutual, the fact is not known in the beginning to either party. Commissioned by the Queen to fulfil the longing (दोहद) of the *Asoka* tree by touching it with her decorated foot, she arrives in the garden, pale and wearing hardly any ornaments. In this state, she sees a resemblance to herself in the *Asoka* tree, devoid of flowers and waiting for some maiden to fulfil its longing by touching it with her decorated foot. Her friend *Bakulavalikā* comes and begins the decoration of her foot. Together with the *Vidūṣaka* comes the King to keep an appointment with *Iravatī*. Hidden, they watch *Malavikā* being decorated. The King also identifies himself with the *Asoka* tree and hopes that he would also be touched by *Malavikā*'s decorated foot. Queen *Iravatī* with *Nipunika*, comes to meet the King as previously arranged. Hidden they overhear the conversation between *Malavikā* and *Bakulavalikā*. The latter, obeying a previous message of the King, tries to influence *Malavikā* in favour of the King. After the decoration of the feet, *Bakulavalikā* refers to the young sprout of the *Asoka* tree, as reddish (उपोदराग) and eminently fit to be used (उपभोगक्षम) and asks her to decorate her ears with them (p. 76, l. 11 & p. 77, l. 3). *Malavikā* wrongly understands her as referring to the King as उपोदराग and उपभोगक्षम. The King is happy at this misinterpretation. *Malavikā* with decor-

Sl. Page &  
No. line

ated feet and wearing the tender sprouts of the tree in her ears, kicks the tree. The King sees a fair exchange in this and longs for a similar fair exchange between *Malavika* and himself. He compares the *Asoka* tree to a lover with his longings. The King and the *Vidūṣaka* now come into the open. After expressing a hope that her foot is not hurt after kicking the tree (p. 81, l. 6) he utters the present verse in which he requests *Malavika* to fulfil his longing also. Thus, the whole of the third Act describing the development of the King and *Malavika* is built round the poetic convention that the *Asoka* tree blooms when its longing (दोहद) is fulfilled by the kick of a maiden.

- (112) 83. 9. मयं खलु अत्तणो वञ्चनावअणं पमाणीकरिअ अत्तणो  
etc. = "After having relied on your words meant to deceive me, I like the deer carried away by the song of the hunter, was unsuspecting and did not know this.

अत्तणो is the direct object of वञ्चना and should, strictly speaking, have also entered into the compound word वञ्चनावअणं. A compound word, the secondary member of which is qualified by a word which has not entered into it is called a सापेक्षसमास and is not looked upon with favour by the grammarians according to the maxim: सविशेषणानां वृत्तिर्न, वृत्तस्य च विशेषणयोगो न. But such compound words are sometimes found in the literature and the intended meaning is somehow understood and so they are tolerated

Sl. Page &  
No. line

by commentators like *Mallinatha* with the remark: सापेक्षत्वेऽपि गमकत्वात् समासः=the compound is tolerated because it conveys the intended meaning inspite of the fact that one of its terms is dependent upon a word not included in it.

- (113) 85. 1. मादाव अत्तहोदी अत्तहोदो दक्खिण्णस्स उवरोहं मणदु=  
“let Your Ladyship not object to the usual courtesy of His Lordship”.

The *Vidūṣaka* means that in speaking to *Malavikā* whom he had met by chance, the King was only showing his accustomed courtesy and that *Iravatī* should not see too much in it and object to it.

- (114) 86. 4. शठ इति मयि तावदस्तु ते etc. In *Iravatī*'s anger and excitement, her girdle slips down to her feet which is fancifully interpreted by the poet as its falling at her feet to beg her to abandon her angry behaviour.

- (115) 86. 12. बाष्पासारा हेमकाञ्चीगुणेन etc. The irate *Iravatī* shedding torrents of tears and ready to strike me hard with her golden girdle fallen off her hips due to carelessness looks a line of clouds striking at the *Vindhya* mountain with the whip of lightning.

Cloud, lightning and mountain, play an important part in the imagery of Sanskrit poets from *Vālmīki* downwards. The brightness and rapidity of a flash of lightning are usually emphasised in this imagery. It is also natural

Sl. Page &  
No. line

that women with their slim and graceful beauty should be compared to it. Vālmiki in the Rāmāyaṇa makes much of the contrast between the thin, graceful, bright flashes of lightning and the huge, formless and dark clouds. To him, the wriggling motion of a flash of lightning suggests the idea of a slim beauty trying to get out of the grasp of a grand monster, the cloud. The following verse occurs in his description of the abduction of *Sita* by *Ravana*.

सा पद्मगौरी हेमाभा रावणं जनकात्मजा ।

विद्युद्धनमिवाविश्य शुशुभे तप्तभूषणा ॥

Rām. III. 52. 26

- (116) 87. 9. नूनमिदमिदानीमनुज्ञातम्. What the King means is that, as *Iravati* decided not to strike him with the girdle, she was probably in a better mood and would let him fall at her feet. And so he does, only to find that *Iravati* was still angry and was about to leave him.

- (117) 87. 11. णखु इते मालविकाचलणा जा दे फरिसदोहलं पूरइस्सन्दि  
=These are not the feet of *Malavika* which will satisfy your longing for their touch.

Another reading is : हरिसदोहलो = Your longing for pleasure. But फरिस(स्पर्श) is better. See stanza 14. स्पर्शामृतेन पूरय दोहदमस्यानन्यरुचेः.

- (118) 88. 4. इमस्स अविणअस्स अप्पसण्णा गद्दा = "Displeased with this wrong behaviour (of yours) that is, the King's. S. D. suggests that it can also

Sl. Page &  
No. line

mean that *Iravati* went away displeased because of her own bad behaviour, that is, because she was angry. Her getting angry with the King is her bad behaviour. But the *Vidūṣaka* is really referring to the King's bad behaviour.

#### Act IV

- (119) 89. 4. तामाश्रित्य etc. आश्रित्य can be connected either with मनसिजतरुः or with आस्थया. In the first case the construction of the first line would be तां श्रुतिपथगतमाश्रित्यास्थया बद्धमूलः (मनसिजतरुः) = The tree of my love for her who had come within the range of my ears took root because of my respectful consideration for her who had come within the range of my ears. S D. has adopted the second construction.

In the fourth line, Kāṭayavema connects कुर्यात् with कान्तं and S. D. with रसज्ञं फलस्य. The latter construction is preferable because the prayer of the King is that his love which has already taken root, put forth sprouts and shown flowers should also enable him to taste the fruit thereof.

This stanza, like the whole of this Act, is meant to suggest विप्रलम्भशृङ्गार = love in separation of the King for *Malavika*.

- (120) 90. 3. सखे को वृत्तान्तस्तत्रभवत्यास्ते सख्याः = "What news have you of her Ladyship, your companion? It is noteworthy that the King refers to *Malavika* as the *Vidūṣaka*'s companion

Sl. Page &  
No. line

(सखी). This is an indication of the special position of the *Vidūṣaka* in the Court. He was allowed certain privileges and liberties which would not be tolerated in others. At this stage, *Malavikā* is a lady in the retinue (*parijana*) of the Queen. She is the Queen's prote'gee. To say that she is the सखी of the *Vidūṣaka* implies a certain familiarity in the relations between the two. Apart from the use of the word सखी by the King himself, there is nothing in the conduct of *Malavikā* herself which shows that there is any familiarity in the relations between the two. Even more surprising is the way in which the *Vidūṣaka* sometimes refers to the Queen herself, while speaking to the King. For instance, he tells the King that the poor thing (*Malavikā*) has been shut up in the provision cellar as in the mouth of Death by that tawney-eyed one (पिङ्गलाक्ष्या). It is the Queen who is referred to as पिङ्गलाक्षी. Earlier, the *Vidūṣaka* had said that *Malavikā's* condition is similar to that of a pigeon caught by a cat. In the metaphor, the cat is, of course, the Queen and to refer to her as पिङ्गलाक्षी is a continuation of that metaphor.

- (121) 91. 5. देविं सुहृपुच्छिआ आथदा. She (*Irāvati*) came to the Queen in enquire about her welfare (सुखपृच्छिका). In Sanskrit सुखपृच्छिका would be formed by first adding the suffix ण्वल् to the root पृच्छ in the sense of an action which is the purpose of another action ((क्रियार्था क्रिया) accord-



Sl. Page &  
No. line

ing to P. 3. 3, 10 and then the feminine suffix is added. Here the action of coming (आगता) is for the purpose of enquiring about the Queen's welfare. The latter action is, therefore, क्रियार्थ क्रिया। सुखपृच्छिका, therefore, means सुखं प्रष्टुम्.

- (122) 91. 8. तदो सा देवीण पुच्छिदा, किं णु णालोइदो जणो वल्लहोत्ति=Then, she was asked by the Queen: "Have you not seen your loved one (that is, the King) P. reads—किं ण लक्खिदो जणो वल्लहोत्ति=Why have I not seen my beloved one, that is, you *Iravati*? But this reading and the translation of it are impossible. One wife would not be described as जणो वल्लहो to the other wife. According to the reading adopted, the Queen asks a negative question, probably because she observed that *Iravati* was disappointed that her arrangement with the King to ride together on the swing did not come off.

- (123) 93. 1. मधुरस्वरा परभृता etc. Here the cuckoo and the bumble-bee, both different from the subject matter are described. We are told that they both cling to the mango-tree in bloom and that they are both made to enter the hollow of the tree because of untimely rain accompanied by strong winds. Thus the same thing is predicted of two things both of which are अप्रकृत. This resemblance is not openly expressed, but we infer it. This is, therefore, an example of तुल्ययोगिता which is defined as follows—

Sl. Page &  
No. line

प्रस्तुतानां तथान्येषां केवलं तुल्यधर्मतः ।

औषम्यं गम्यते यत्र सा मता तुल्ययोगिता ॥

प्रतापरुद्रयशोभूषणः p. 428

Bombay Sanskrit and Prākṛt Series No. LXV

We do not stop at this. From this description of two things which are not the subject-matter we understand, because of resemblance, the real subject-matter, namely, *Malavika* and *Bakula-valika*. Thus the stanza is an example of अप्रस्तुतप्रशंसा which consists in understanding the subject-matter from the description of something which is not the subject-matter. The definition is—

अप्रस्तुतस्य कथनात् प्रस्तुतं यत्र गम्यते

अप्रस्तुतप्रशंसेय सारूप्यादिनियन्त्रिता ॥

(Ibid. p. 443)

(124) 93. 5. वयस्य अप्यत्र कस्यचिदुपक्रमस्य गतिः स्यात्  
“Friend! is there scope for any remedial effort here! That is, can anything be done to release *Malavika* and *Bakulavalika*?

(125) 94. 10. रत्तचन्दणधारिणा परिअणहत्यगदेण चलणेण=  
With her feet smeared with red sandal paste and held by the servant in her hand. The third case ending (तृतीया) in the word चलणेण and its adjectives is expressive of characterisation. चरणेनेति उपलक्षणे तृतीया as the S. D. puts it.

(126) 96. 6. अनुचितनूपुरविरहं नाहसि etc.=O! thou speakest so sweetly, should not cause pain to

Sl. Page &  
No. line

your hurting ailing foot, not used to be without anklets and resting on a golden foot-stool and to me too.

Here two things, the foot and the King, both constituting the subject-matter, are presented as the direct objects of the action of causing pain. The figure of speech is, therefore, तुल्ययागिता for the definition of which see note (23).

- (127) 97, 3. क्व भवान् परिभ्रान्तः=Where have you been wondering? Of course, we know that the *Vidūṣaka* had informed the King that he was going to get something (flowers) so that he may not arrive empty-handed in the presence of the Queen.
- (128) 98, 3. तेन हि दंशच्छेदः पूर्वकर्मैति श्रूयते="I have heard that first-aid (पूर्वकर्म) consists in cutting off the bitten spot".
- (129) 98, 6. सम्प्रति हि विषवैद्यानां कर्म. The King means that mere first-aid would not be enough. The case must be handed over to a specialist, to one who can deal with snake-poison (विषवैद्य). It will, become clear that all this is part of *Vidūṣaka's* plan to release *Mālavikā* and *Bakula-valikā* from the cellar where they are locked up.
- (130) 99, 1. हा दंसिदं असुहं विआरेण=The condition has taken a turn for the worse. विआर means the bad effect of snake-poison.

Sl. Page &  
No. line

- (131) 100. 6. उदकुंभविहाणे सप्पमुद्दिअं किवि कप्पइदधं=“In the ceremony called उदकुंभविधान something having the mark of a snake has to be consecrated.

The ceremony called उदकुंभविधान meant for curing snake-bite is described in the भैरवतन्त्र from which extensive quotations are given in P. Another ceremony for the same purpose is the नागमुद्राविधान which is described in the रसरत्नावली from which also quotations are given in P.

- (132) 101. 1. जमसेने कर्मसिद्धावाशु प्रतिपत्तिमानय=O Jayasena ! when the work is done, bring me news at once !

Outwardly, the work referred to is the curing of the snake-bite, but *Jayasena* who is in the know of the *Vidūṣaka*'s plan, would also understand from it the work of releasing *Malavikā* and *Bakulavalikā*.

- (133) 101. 3. देव यथा मे हृदयमाचष्टे तथा निर्विषो गौतमः=“Your Majesty ! my heart tells me that *Gautama* is free from poison. This remark of *Paṇḍita Kausikī* may indicate her belief (1) that *Gautama* was bitten by a non-poisonous snake or (2) that the ceremony performed by *Dhruvasiddhi* is producing its effect or (3) may indicate her suspicion that the whole thing is a trick being played by *Gautama*.

- (134) 102. 9. इष्टाधिगमनिमित्तं etc. Though the King has been informed by *Jayasena* that the *Vidūṣaka* has carried out his plan of releasing

Sl. Page &  
No. line

*Malavika* and *Bakulavalika*, he is still diffident and is not quite sure that he will be able to meet *Malavika*. In this way, the poet prepares the mind of the spectator to the possibility of obstacles cropping up in the way of the King meeting *Malavika*. To hint vaguely at coming events is a device of Sanskrit dramatists in the development of the plot.

- (135) 104. 6. न हि बुद्धिगुणेनैव etc.=“It is not only through intelligence that one can know how to help the interests of friends. Through affection also, one can think of shrewd ways of attaining ones purpose.

This is a very general statement (सामान्य) and, therefore, somewhat removed from the subject-matter (अप्रकृत). From it, one understands the particular present case (प्रकृत) of the *Vidūṣaka* through his devotion to the King, finding a way of helping him. Thus, from the openly, expressed *sāmānya*, one understands the *Viśeṣa* by *Vyañjana*. So the verse is an example of सामान्यनिबन्धना अप्रस्तुतप्रशंसा. For the definition of अप्रस्तुतप्रशंसा see note (2).

- (136) 105. 7. कथं नु ते सखी मां प्रतिपालयति. Here the King is referring to मालविका as the companion (सखी) of the *Vidūṣaka* (see note 120).

- (137) 106. 5. सूर्योदये भवति या=“The face of the beautiful one has assumed in a moment those two states of the white lotus, the one at sunrise and the other, at sun-set. Here the two

Sl. Page &  
No. line

states of the white lotus are superimposed on the face of the beautiful one, though they are presented as corresponding to each other. This is a case of पदार्थवृत्तिनिदर्शना which is defined and illustrated as follows—

पथार्थवृत्तिमप्येके वदन्त्यन्यां निदर्शनाम् ।

त्वन्नेत्रयुगलधत्ते लीलां नीलाम्बुजन्मनोः ॥

Kuv. p. 57

This निदर्शना is called पदार्थवृत्ति to distinguish it from the usual type of निदर्शना where the meaning of one sentence is superimposed on that of another sentence, because of resemblance. It is defined and illustrated as follows —

वाक्यार्थयोः सदृशयोरैक्यारोपो निदर्शना ।

यद्वातुः सौम्यता सेयं नूर्णन्दोरकलङ्कता ॥

(Ibid. p. 56)

(138) 108. 9. भूमङ्गमिन्नतिलकं etc. = “By the way, she turned away from it her jealous face with its forehead spoiled by her frown and with its throbbing lip she gave a demonstration of the fine acting of anger at lover’s lapses, learnt from her teacher.

(139) 109. 8. कुप्यसि कुवलयनमने etc. O lotus-eyed one ! why are you getting angry because of my gesture in a portrait? Am I not directly in front of you, a slave of yours only ?

Sl. Page &  
No. line

The first line of the stanza says that *Malavika* should not get angry with the King. The second line gives the reason (लिङ्ग) why she should not show anger. The figure of speech is, therefore, काव्यलिङ्ग which is defined as follows—

समर्थनीयसार्थस्य काव्यलिङ्गं समर्थनम् ।

(Ibid. p. 127)

- (140) 110. 3. अविश्वसनीयत्वात् सख्यास्तव. Again, the King refers to मालविका as the सरवी of the *Vidūṣaka*. See note (120).
- (141) 110. 6. पथिनयनोः स्थित्वा etc. The first half of the stanza is a true-to-life description of a shy maiden. Such descriptions are technically called स्वभावोक्ति.
- (142) 111. 5. उत्तरेण किम् etc.—“What need is there for an answer. Before a witness in the form of the fire of Love (पञ्चबाण), I have offered myself to your friend. I am a secret devotee not to be served (or I would like to serve in privacy. I need not be waited upon. In न सेव्यः सेविता रहः, there may be a hint on the part of the King that he wants to be left alone with *Malavika*).

Here Love and Fire have been identified. Because of this identification, the action described in the sentence, that is, the King offering himself becomes possible. In marriage, one offers oneself to another before Fire as the

Sl. Page &  
No. line

witness. An identification which helps the action expressed by the sentence is called परिणाम which is defined as follows—

परिणामः क्रियार्थश्चेद्विषयी विषयात्मना

(Ibid. p. 20)

The S. D. however, thinks that the identification should be taken apart from the action and so considers the figure of speech here to be *rūpaka* only.

- (143) 112. 1. एवं वि गोदमो णं सदिस्सीअदि=“Is *Gautama* being told even this? Here the name *Gautama* does not merely mean the *Vidūṣaka* but one who is an expert in the art of helping in the love-affairs of the King and who has already shown his ability in bringing together *Mala-vika* and the King, who always comes to the rescue of the King in times of difficulty or embarrassment. Such a use of a proper name would be technically called अर्थान्तरसंक्रमितिवाच्य. See *Dhvanyaloka* pp. 167-169. Kashi Sanskrit Series 135).

- (144) 112. 12. परिगृहाण गते सहकारतां etc.=“Act like an अतिमुक्ता (माळती) creeper towards me who have become a mango-tree. This is a round-about way of saying: please embrace me. So the figure of speech is पर्यायोक्त which is defined as follows—

पर्यायोक्तं तु गम्यस्य वचो भङ्ग्यन्तराश्रयम् ।

(Ibid. p. 87)



Sl. Page &  
No. line

In Kālidāsa's imagery the creeper figures quite frequently in its different aspects. That it should symolise woman with its graceful shape and movements is quite natural. In the *Sakuntalam* I. 15. King Duṣyanta says that *Sakuntala*, a forest creeper has surpassed the creepers of a cultivated garden. (दूरीकृताः खलु-गुणैरुद्यानलता वनलताभिः) *Pārvatī* with her ornaments on, looked like a creeper with its new flowers. (Kum. 7. 21). With *Sakuntala* standing next to it, the Kesara tree, we are told, looks as if it has a creeper round it (*Sak.* I. p. 46). In another place, the mango-tree is described as the bride-groom of which the नवमालिका creeper is the bride. (*Sak.* I. p. 47).

(145) 113. 8. तन्मे दीर्घाक्षि etc. The King, by addressing *Malavikā* as दीर्घाक्षि, the long-eyed one suggests according to the S. D. all the better, the condition in which he is. It may be going too far to attribute to Kālidāsa an intention to make such a suggestion.

(146) 113. 11. हस्तं कम्पवती रुणद्धि रशनाद्यापारलोलाङ्गनि etc. This stanza is a true-to-life description of an innocent and inexperienced maiden. As such, it is an example of समावोक्ति. Secondly, in this stanza, one and the same agent, that is, *Malavikā* is connected with several actions. It is, therefore, an example of कारकदीपकम् which is defined as follows —

Sl. Page &  
No. line

अनेनैव न्यायेनानेकासां क्रियाणामेककारकान्वये कारकदीपकम्

(Rasagaṅgādhara, p. 431. N. S. Edition 1939)

- (147) 115. 8. जह अणुमण्णेसि अज्जउत्ते वि तव ऋदे विण्णावइस्से = If you permit, I shall speak to our lord on your behalf. The Queen may mean that she would try to persuade the King not to mind. *Irāvati*'s incivility. Another reading is अज्जउत्तस्स पिंमे कादुं इच्छमिह = "I would like to do something that would please our lord.
- (148) 117. 4. इरावदि अतिक्रमन्दी द्रोहि = Do surpass *Irāvati*. The *Vidūṣaka* wants *Malavikā* to replace *Irāvati* in the affections of the King. He may also be hinting that she should surpass her in the art of dancing.
- (149) 118. 11. इह कुडिलगई सप्पो विअ दीसइ = Something like a snake with a crooked motion can be seen. Outwardly, *Bakulavalikā* is warning the King not to go too near what might be a snake. Does she also hint to the King that he should be careful about the crooked minded *Irāvati* who may be about. According to the S. D. the poet has such an intention. It is difficult to be certain about that.
- (150) 119. 9. किं णु खु दददुरा वाहरन्दित्ति देवो पुढ्वीए वरिसिदुं सुमरेदि = "Does the god remember to pour rain after hearing the frogs croak ?

This statement that the god pours rain spontaneously and not because of the croaking

Sl. Page &  
No. line

of the frogs is an extraneous matter (अप्रकृत). From it, one understands on the basis of resemblance that the King is inclined towards *Malavika* spontaneously and not because of anything that *Bakulāvalikā* might have said. This second meaning relates to the subject-matter (प्रकृत). To understand by suggestion something relating to the subject-matter from an open description of an extraneous matter is just what is called अप्रस्तुतप्रशंसा. See note 2.

- (151) 120. 3. कदा मुखं वरतनु कारणादते —“ O beautiful one! when has your face become the seal of anger even for a moment without a cause? How can the Night have the moon bedimmed by eclipse when it is not the time for it?

Here *Iravati* is compared to the Night. There is correspondance (बिम्बप्रतिबिम्बभाव) between the face becoming the seat of anger and the moon being bedimmed by eclipse. The figure of speech is, therefore, दृष्टान्त, defined as follows—

यत्र वाक्यद्वये बिम्बप्रतिबिम्बतोच्यते ।

सामान्यधर्मो वाक्यज्ञैः स दृष्टान्तो निगद्यते ॥

(प्रताप p. 432)

- (152) 121. 2. बन्धणम्भट्टो घरकपोदजो बिडा लिआलोए पडिदो =  
“The house-pigeon released from the cage, has come within sight of the cat.

Sl. Page &  
No. line

The pigeon and the cat constitute extraneous matter. From its description, we understand that *Malavika*, after being released, has come within the night of *Irāvati*. As the two latter constitute the subject-matter, the sentence is a case of अप्रस्तुतप्रशंसा, the definition of which has already been given. See note (2).

### Act V

- (153) 127. 9. परभृतकलव्याहारेषु etc.=“Like the bodiless one (that is Anāṅga) embodied, you are spending the spring, taking delight in the gardens near *Vidiśā*, resounding with the sweet songs of cuckoos. O beautiful one! the enemy of you, the mighty—One has been bent together with the trees on the banks of *Varadā*, marked with the binding chains of your victorious elephants”.

The first half of the stanza describes the care-free King in love while the second half describes him as a victorious hero against his enemy. He is fancied as Anāṅga, the god of Love, but with a body: अनङ्ग इवाङ्गवान्. This is उत्प्रेक्षा, fanciful interpretation—

यत्राप्रकृतगुणक्रियासंबन्धादप्रकृतत्वेन प्रकृतस्य संभावनं सोत्प्रेक्षा

(प्रताप p. 383)

To say that the enemy was bent together with the trees is a case of poetic statement and

Sl. Page &  
No. line

association between two things: सहोक्ति as it is technically called.

सहोक्तिः सहभावश्चन्द्रासते जनरञ्जनः

Kuv. p. 63

The main sentiment suggested by the verse is the devotion of the bard to the King. To this, the love depicted in the first half and the heroic sentiment of the second half are subordinate.

- (154) 128. 6. कान्तां विचिन्त्य सुलमेतरसम्प्रयोगा etc.=  
“When I think of my beloved, not easy to attain and when I hear that my forces have humbled the lord of *Vidarbha*, my heart, like the lotus in the heat of the sun, inundated by showers of rain, feels sad and is happy”.

Here poetic reasons are given to explain why the King feels sad and happy. So this is a case of काव्यलिङ्ग (Kuv. p. 127). As the heart is compared to the lotus, there is also *upamā* here.

- (155) 130. 1. जहारुसंमाधसुहिदं अन्देउरं विसञ्जिअ=“After having given leave to the ladies of the harem, happy at having been appropriately honoured”.

The Queen had assembled all the ladies of the harem to celebrate the flowering of the *Asoka* tree. Each one is honoured in a befitting manner. The reason for thus honouring them may have been the Queen's joy at the

Sl. Page &  
No. line

defeat of the *Vidarbha* King or joy at the flowering of the *Asoka* tree or both.

- (156) 130. 8. अग्नेविकीर्णकुरवकफलजालविभिद्यमानसहकारं  
etc.=“ The Youth of spring, about to come to  
an end with *Kuravaka* flowers scattered in  
front and mango trees bursting with clusters  
of fruit brings longings to the heart ”.

Though, in the other editions, अग्ने is printed  
as a separate word, it is better to take it as a  
part of the long compound word which follows  
—The compound word would then be analysed  
thus: अग्नेविकीर्णकुरवकं फलजालविभिद्यमानसहकारं च ऋतोयोर्विनं  
=“ The Youth of the Season (Spring) with  
*Kuravaka* flowers scattered in front and mango  
trees bursting with clusters of fruit. If अग्ने  
were treated as a separate word, the following  
compound would be a सापेक्षसमास, that is, a  
समास with a term connected with a word not  
belonging to it and that is not allowed.

- (157) 131. 3. सर्वाशोकतरूणां etc.=The King gives a  
fanciful interpretation of the fact that the  
other *Asoka* trees have few flowers whereas the  
one which has been honoured by *Malavika* has  
so many of them. Where there is a fanciful  
interpretation (संभावने) of a fact, the figure of  
speech is उत्प्रेक्षा.

- (158) 132. 8. मामियमभ्युत्तिष्ठति देवी etc.=Here is the  
Queen rising up respectfully for me, followed

Sl. Page &  
No. line

by my beloved, like the Earth by Royal Fortune with a fully-opened out lotus in her hand.

Here also there is उत्प्रेक्षा because the Queen *Dharinī*, attended by *Malavikā* is fancied to be the Earth attended by Royal Fortune. The S. D. points out that the fancy suggests the the infinite patience of *Dharinī* and the fitness of *Malavikā* for the King's purpose.

- (159) 132. 4. अनतिलम्बिदुकूलनिवासिनी etc. = " Wearing a silken dress not too long and with her abundant ornaments, she looks to me like a Caitra night with impending moonlight and with its stars free from mist".

The words प्रतिभाति मे show that there is fanciful interpretation here. So we have again उत्प्रेक्षा.

- (160) 133. 3. नायं देव्या भाजनत्वं न नेयः etc. = " This *Asoka* tree should certainly be made by the Queen the object of such attention and care (considering) that while it disregarded the order of the beauty, it now shows its appreciation of your effort by this output of flowers.

The first half of the stanza makes a statement and the second half gives a poetic reason to justify it. The figure of speech is, therefore, काव्यलिङ्ग. (See Kuv. p. 127).

Sl. Page &  
No. line

- (161) 133. 3. अहं रथाङ्गनामेव etc. = "I am like a *Cakra-vaka* bird, my beloved is like its female companion and *Dhārini* is like the Night by forbidding our coming together".

This is a case of complex *upama* (सावयवोपमा) of three separate ones of which One is the main One, that of the King and the *Cakravaka* bird and the other two, subordinate to it.

- (162) 138. 12. तूणीरपट्टपरिणद्धभुजान्तरालं etc. "As this is a true-to-life description of a banal of wild robbers, it is a case of स्वभावोक्ति. It is noteworthy that such descriptions usually do not contain figures of speech involving a comparison of two things, though the definition does not rule it out. Here is a definition of it—

स्वभावोक्तिरसौ चारु यथावद्वस्तुवर्णनम्

(तत्राप p. 412)

यथावद्वस्तुवर्णनम् = The description of a thing as it is in life. Beyond selecting the details with a poetic instinct, the poet does not embellish them with comparisons, contrasts and fanciful interpretations.

- (163) 139. 9. भर्तृप्रियः प्रियैर्भर्तुरानृण्यमसुभिर्गतः = "Devoted to his master, he paid off his debt to his master by his dear life".

As this is a round about way of saying that he died, it is a case of पर्यायोक्त. The effect is mentioned and the cause is understood.



Sl. Page &  
No. line

कारण गम्यते यत्र प्रस्तुतात् कार्यवर्णनात् ।

प्रस्तुतत्वेन संबद्धं तत् पर्यायोक्तमुच्यते ॥

(प्रताप p. 446)

- (164) 140. 5. त्वदीयं देशमवतीर्य इमे काषाये गृहीते = " After coming to your country, I put on these Yellow robes ".

Pandit takes this to mean that *Kaus'iki* became a Buddhist nun. When she says शान्तं पापं a little later, Pandit observes: A Buddhist formula meaning: God forbid! It is, however, not quite certain that Kālidāsa intended Panditā *Kaus'iki* to be a Buddhist nun. Some Smṛtis allow women to become ascetics while certain others do not. On this topic, see Kane. History of *Dharmasāstra* vol. II, pt. 2, p. 945.

- (165) 142. 1. तौ पृथक् वरदाकूले and द्विधा विभक्तां श्रिय-मुद्वहन्तौ etc. In these two stanzas, the idea of dividing the *Vidarbha* country between *Yajñasena* and *Madhavasena*, with the *Varadā* river as the dividing line, is described. In the first one, the King says that the two cousins can rule over the territories on the northern and southern banks of the *Varadā* as the Moon and the Sun rule over the Night and the Day respectively. The next stanza is put into the mouth of the minister who congratulates the King on his idea of dividing the country between the two cousins. He brings in the analogy of the chariot drawn by two horses each of

Sl. Page &  
No. line

which does its work without interfering with the work of the other and both of which are under the control of the charioteer. In this case, *Yajñasena* and *Madhavasena* would rule over their respective territories without interfering with each other and would both be under the control of the King. The figure of speech in both the stanzas is उपमा.

- (166) 143. 15. प्रार्थितः Though the reading is supported by manuscripts, it is rather unexpected. The meaning required is: stopped, obstructed which cannot come from the word प्रार्थितः। The other readings: परिक्षित and निषिद्ध are not well attested. The S. D. says that even if the reading is प्रार्थितः, the meaning could be निवारितः। It can be so only in a very indirect way.

- (167) 144. 14. राजा । मौद्गल्य ! ननु कलमेन यूथपतिरनुकृतः  
“Is it not a case of the elephant cub following the leader of the herd ?

Though most of the mss. Pandit, Bolleusen, RS and T put this in the mouth of the King, perhaps it would be better to follow PV and Ta<sup>3</sup> and make the *Parivrajika* say it, as it does not look nice for a father to praise himself in this manner.

- (168) 145. 5. यन्नसेनश्यालमुररीकृत्य मुच्यन्तां सर्वे बन्धनस्थः =  
“Let all prisoners including (मुररीकृत्य) the brother-in-law of *Yajñasena* be released.

Sl. Page &  
No. line

The S. D. explains उररीकृत्य as स्वीकृत्य, तं विहाये-  
तियावत । सर्वे तदन्ये, सर्वेऽपीत्यर्थः । According to this  
explanation, all prisoners, except the brother-  
in-law of *Yajñasena*, are to be released. It is  
not clear how उररीकृत्य can mean 'excluding'.  
When a settlement acceptable to *Yajñasena*  
also is being made, it would be natural to  
release his brother-in-law, whose release, it will  
be remembered, was asked by him in his letter  
to Agnimitra in the first Act.

- (169) 148. 4. अग्न्याकरसमुत्पन्ना मणिजातिरसंस्कृता etc. =  
O Happy One ! even a precious stone of quality  
coming out of a mine, does not deserve to be  
joined with gold, if it is not polished.

This statement about a precious stone and  
gold, both extraneous matter, leads us to under-  
stand something about the subject-matter,  
namely, that *Malavika* though of noble birth  
and above the average, does not deserve to be  
united with the King, if she is not connected  
with the title of Queen by *Dhārīnī*.

- (170) 149. 6. प्रतिपक्षेणापि पति सेवन्ते etc. = " Good  
devoted wives serve their husbands even through  
their rivals. Rivers, flowing towards the Ocean,  
take hundreds of other rivers with them.

The first half makes a general statement as  
to how wives serve their husbands. The second  
half gives a particular instance of it in which  
rivers are looked upon as the wives of the

Sl. Page &  
No. line

Ocean, the husband. As the particular instance is meant to prove or confirm the general statement, this is a case of अर्थान्तरन्यास. At the same time there is correspondance (बिम्बप्रतिबिम्बभाव) between the rivers serving husbands even through rivals and rivers leading other rivers to the Ocean. There is, therefore दृष्टान्त also in this stanza. The two figures are defined as follows—

उक्तिरर्थान्तरन्यासः स्यात् सामान्यविशेषयोः

(Kuv. p. 134)

चेद्विम्बप्रतिबिम्बत्वं दृष्टान्तस्तदलंकृतिः ।

(Ibid. p. 55)

## SELECT BIBLIOGRAPHY

1. Aurobindo. Kālidāsa.
2. Bhattacharya, Shiva Prasad. "The authorship of the latter half of the Kumārasambhava, Journal of the Asiatic Society of Bengal, Letters, vol. XX, no. 2, 1954, pp. 313-336.
3. Bollensen. Mālavikāgnimitra, Leipzig, 1879.
4. De, S. K. Meghadūta (Sahitya Akademi, 1957).
5. Dikshita, Appaya. Kuvalayananda (Nirnaya Sagar Press, Bombay, 1917).
6. Guerner, G. W. Psychological Imagery in Kālidāsa. Journal of the Royal Asiatic Society of Bengal, vol. IX, 1913, pp. 191-199.
7. Hillebrandt. Kālidāsa (in German) Breslau, 1921.
8. Jhala. Kālidāsa, a study, Bombay, 1943.
9. Kane, P. V. History of Dharmasāstra 5 vols.
10. Kavi, Ramakrishna. Bharatakosa, S h r i Venkateswara Oriental Series no. 30.

11. Keith, A. B. Sanskrit Drama, Oxford, 1924.
12. Mirashi, V. V. (MM.). Kālidāsa.
13. Pandya, J. J. Kālidāsa's indebtedness to Vālmiki. Journal of the Oriental Institute of the University of Baroda I. 1952-1954, pp. 343-345.
14. Pansikar, W. L. Kumārasaṃbhava. Nirnaya Sagar Press, Bombay, 1923.
15. Parab, K. P. Raghuvamśa of Kālidāsa. Nirnaya Sagar Press, Bombay, 1925.
16. Pisharoti, K. Rama. Kālidāsa's Abhijñāna-sākuntalam edited by H. H. Rama Varma and K. Rama Pisharoti, Mangalodayam Press, Trichur.
17. Raghavan, V. Love in the poems and plays of Kālidāsa, 1956.
18. Raghavan, V. Bhoja's Sṛṅgāraprakāśa, Madras, 1963.
19. Raja Kunhan. The Interpretation of the Bharatavākya in the Mālavikāgnimitra.
20. Raja Kunhan. The Hero in the Mālavikāgnimitra. Annals of the Bhandarkar Oriental Research Institute vol. XX.
21. Ruben Walter. Kālidāsa. Berlin, 1957.

22. Sane, Godbole, Ursekar. *Mālavikāgnimitra* of Kālidāsa, with English Translation, notes and Kāṭayavema's commentary, edited by Dr. P. S. Sane, Dr. P. H. Godbole and Shri H. S. Ursekar. Booksellers' Publishing Company, Bombay, 1959.
23. Subba Rao, B. Age of Kālidāsa, a study of social conditions based on the *Mālavikāgnimitra*. Journal of the Oriental Institute, University of Baroda (I. 4, 1951, p. 65 sq.).
24. Śāraka, Rāma. The *Mālavikāgnimitra* of Kālidāsa, with the commentary *Sārārthadīpikā* of Sahṛdayatilaka Rāma Śāraka, edited by C. Sankara Rama Sastri, Sri Balamano-rana Press, Madras, 1929.
25. Trivedi, K. P. The *Pratāparudrayaśobhūṣana*, edited by K. P. Trivedi, Bombay, Sanskrit and Prakrit Series LXV.
26. Tullberg. *Mālavikā et Agnimitra*. Edit Dr. Otto Tullberg, Bonnæ ad Rhenum, H. B. Koenig MDCCCXL.
27. Vyas, Suryanarayana. *Kālidāsa*.
28. Vyas, Suryanarayana. गुड्गकालीन परिस्थिति का कालिदास पर प्रभाव-विक्रम १९५९ कालिदास विशेषाङ्क.
29. Sharma, Dasratha. Dr. Raja's Interpretation of the *Bharatavākya* in the *Mālavikāgnimitra*.

30. Thakore, B. K. Kālidāsa's Mālavikāgnimitra a study, Indian Historical Quarterly vol. XI, 1935, no. 1, pp. 1-43 of the Supplementary.
31. Upadhyaya, B. S. The River Sindhu in the Mahābhārata. Journal of the U. P. Historical Society XIV, 1941, pt. i, pp. 9-20.
32. Subba Rao. The Date of Kālidāsa. A study of the Social conditions based on the Mālavikāgnimitra. (Journal of the Oriental Institute of Baroda, vol. I, nos. i & ii, pp. 151-159, no. iv, pp. 346-356.



## श्लोकसूची

|                            | Page. | Line. |
|----------------------------|-------|-------|
| 1. अग्नेविकीर्णकुरवक       | 130   | 8     |
| 2. अङ्गैरन्तर्निहितवचनैः   | 38    | 11    |
| 3. अचिराधिष्ठितराज्यः      | 13    | 7     |
| 4. अतिमात्रभासुरत्वं       | 20    | 1     |
| 5. अनतिलम्बिदुकूल          | 132   | 4     |
| 6. अनातुरोत्कण्ठितयोः      | 77    | 7     |
| 7. अनिमित्तमिन्दुवदने      | 27    | 5     |
| 8. अनुचितनृपुरविरहं        | 96    | 3     |
| 9. अनेन तनुमध्यया          | 78    | 10    |
| 10. अपराधिनि मयि दण्डं     | 87    | 5     |
| 11. अप्पाकरसमुत्पन्ना      | 148   | 4     |
| 12. अर्थं सप्रतिबन्धं      | 15    | 4     |
| 13. अलमन्यथा गृहीत्वा      | 31    | 2     |
| 14. अव्याजसुन्दरीं ताम्    | 45    | 4     |
| 15. अहं रथाङ्गनामेव        | 133   | 13    |
| 16. आदाय कर्णकिसलय         | 77    | 14    |
| 17. आमत्तानां श्रवणसुभगैः  | 55    | 1     |
| 18. आर्द्रालक्तकमस्याः     | 71    | 8     |
| 19. इमां परीप्सुर्दुर्जाति | 139   | 8     |
| 20. इष्टाधिगमनिमित्तं      | 120   | 9     |
| 21. उचितः प्रणयो वरं       | 53    | 13    |
| 22. उत्तरेण किमात्मैव      | 111   | 5     |
| 23. उपदेशं विदुः शुद्धं    | 39    | 4     |

|                               | Page. | Line. |
|-------------------------------|-------|-------|
| 24. उभावभिनयाचार्यौ           | 16    | 1     |
| 25. एकैश्वर्ये स्थितोऽपि      | 1     | 4     |
| 26. औत्सुक्यहेतुं विवृणोणि    | 61    | 8     |
| 27. कदा मुखं वरतनु            | 120   | 3     |
| 28. कान्तां विचिन्त्य         | 128   | 6     |
| 29. कात्स्न्येन निर्वर्णयितुं | 107   | 5     |
| 30. किसलयमृदोर्विलासिनि       | 81    | 4     |
| 31. कुप्यसि कुवलयनयने         | 109   | 8     |
| 32. क रुजा हृदयप्रमाथिनी      | 52    | 5     |
| 33. चरणान्तनिवेशितां          | 64    | 6     |
| 34. चित्रगतायामस्यां          | 34    | 14    |
| 35. छेदो दंशस्य दाहो वा       | 98    | 4     |
| 36. जनमिममनुरक्तं             | 36    | 9     |
| 37. जम्बूनस्तनितविशङ्क        | 31    | 9     |
| 38. ततः परान् पराजित्य        | 144   | 3     |
| 39. तामाश्रित्य श्रुतिपथ      | 89    | 4     |
| 40. तूणीरपट्टपरिणद्ध          | 138   | 12    |
| 41. तौ पृथग्वरदाकूले          | 142   | 1     |
| 42. त्वदुपलभ्य समीपगतां       | 58    | 6     |
| 43. त्वं मे प्रसादसुमुखी      | 150   | 10    |
| 44. दाक्षिण्यं नाम बिम्बोष्ठि | 113   | 7     |
| 45. दीर्घाक्षं शरदिन्दुकान्ति | 35    | 5     |
| 46. दुल्लहो पिओ मे            | 35    | 15    |
| 47. देवानाभिदमामनन्ति         | 8     | 9     |
| 48. द्वारे नियुक्तपुरुषा      | 16    | 1     |

|                              | Page. | Line. |
|------------------------------|-------|-------|
| 49. द्विधा विभक्तां श्रिय    | 142   | 12    |
| 50. धृतिपुष्पमयमपि           | 82    | 6     |
| 51. धैर्यावलम्बिनमपि         | 32    | 6     |
| 52. न च न परिचितो            | 16    | 8     |
| 53. नवकिसलयरागेणा            | 64    | 13    |
| 54. न हि बुद्धिगुणेनैव       | 104   | 6     |
| 55. नायं देव्या भाजनत्वं     | 133   | 3     |
| 56. नर्हति कृतापराधो         | 120   | 11    |
| 57. नेपथ्यगृहगताया           | 34    | 3     |
| 58. नैतावता वीरविजृम्भि      | 145   | 1     |
| 59. पत्रच्छायासु हंसा        | 43    | 8     |
| 60. पथि नयनयोः स्थित्वा      | 110   | 6     |
| 61. परभृतकलव्याहारेषु        | 127   | 9     |
| 62. पात्रविशेषे न्यस्तं      | 10    | 9     |
| 63. पुगणमित्येव न साधु सर्वं | 2     | 7     |
| 64. प्रतिपक्षेणापि पतिं      | 149   | 6     |
| 65. प्रेक्ष्यभावेन नामेयं    | 140   | 11    |
| 66. बाष्पासारा हेमकाञ्ची     | 86    | 12    |
| 67. भर्तासि वीरपत्नीनां      | 144   | 11    |
| 68. भाग्यास्तमयमिवाक्ष्णोः   | 42    | 7     |
| 69. भावज्ञानानन्तरं          | 75    | 6     |
| 70. भ्रूभङ्गभिन्नतिलकं       | 108   | 9     |
| 71. मङ्गलालङ्कृता भाति       | 20    | 9     |
| 72. मधुरस्वरा परभृता         | 93    | 1     |
| 73. मन्दोऽप्यमन्दतामेति      | 37    | 15    |

|                            | Page | Line |
|----------------------------|------|------|
| 74. मन्ये प्रियाहृतमनाः    | 88   | 9    |
| 75. महासारप्रसवयोः         | 20   | 14   |
| 76. मामियमभ्युत्तिष्ठति    | 131  | 8    |
| 77. मौर्यसचिवं विमुञ्चति   | 12   | 13   |
| 78. यद्यत् प्रयोगविषये     | 9    | 6    |
| 79. रक्ताशोकुरुचा विशेषित  | 55   | 12   |
| 80. लब्धास्पदोऽस्मीति      | 26   | 1    |
| 81. वामं संघिस्तिमितवल्यं  | 37   | 6    |
| 82. विपुलं नितम्बबिम्बे    | 59   | 3    |
| 83. विरचितपदं वीरप्रीत्या  | 127  | 14   |
| 84. विवादे दर्शयिष्यन्तं   | 28   | 3    |
| 85. विसृज सुन्दरि संगम     | 112  | 10   |
| 86. वोढा कुरवकरजसां        | 60   | 7    |
| 87. शठ इति मयि तावदस्तु    | 86   | 4    |
| 88. शरकाण्डपाण्डुगण्ड      | 59   | 7    |
| 89. शरीरं क्षामं स्यादसति  | 10   | 14   |
| 90. शिरसा प्रथमगृहीतां     | 2    | 13   |
| 91. शिष्टा क्रिया कस्यचिद् | 23   | 11   |
| 92. सर्वान्तः पुखनिता      | 46   | 5    |
| 93. सर्वाशोकतरूणां         | 131  | 3    |
| 94. सूर्योदये भवति या      | 106  | 5    |
| 95. स्मयमानमानताक्ष्याः    | 40   | 5    |
| 96. हस्तं कम्पवती रुणद्धि  | 118  | 11   |

## सुभाषितसूची

|  | Page | Line |
|--|------|------|
| 1. पुराणमित्येव न साधु सर्वम्  | 2    | 7    |
| 2. सन्तः परीक्ष्यान्यतरद् भजन्ते   | 2    | 9    |
| 3. कामं खलु सर्वस्यापि कुलविद्या बहुमता  | 8    | 6    |
| 4. नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम्   | 8    | 12   |
| 5. पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः                                     | 10   | 9    |
| 6. अर्थं सप्रतिबन्धं प्रभुरधिगन्तुं सहायवानेव  | 11   | 4    |
| 7. पत्तने सति ग्रामे रत्नपरीक्षा   | 21   | 10   |
| 8. यस्योभयं साधु स शिक्षकाणां धुरि<br>प्रतिष्ठापयितव्य एव ।                              | 23   | 13   |
| 9. यस्यागमः केवलजीविकायै तं ज्ञानपण्यं वणिजं वदन्ति                                      | 26   | 3    |
| 10. प्रभवन्त्योऽपि हि भर्तृषु कारणकोपा कुटुम्बिन्यः ।                                    | 27   | 7    |
| 11. प्रायः समानविद्याः परस्परयशःपुरोभागाः  | 31   | 4    |
| 12. उपदेशं विदुः शुद्धं सन्तस्तदुपदेशिनः ।<br>श्यामायते न युष्मासु यः काञ्चनमिवाग्निषु ॥ | 39   | 4    |
| 13. साहु तुमं दरिद्रो आदुरो विअ वेज्जेण<br>उवणीयमाणं ओसहं इच्छसि ।                       | 42   | 11   |
| 14. अम्हाणं भोग्गणवेला संवुत्ता । अत्तहोदोवि ।<br>उइदवेळादिकमे चिइस्सका दोसं उदाहरन्ति   | 43   | 16   |
| 15. मृदु तीक्ष्णतरं यदुच्यते तदिदं मन्मथं दृश्यते त्वयि ।                                | 52   | 7    |
| 16. वयस्य निसर्गनिपुणा स्त्रियः  | 53   | 10   |
| 17. उपचारविधिर्मनस्विनीनां न तु पूर्वाभ्यधिकोऽपि<br>भावशून्यः                            | 54   | 1    |
| 18. गारिहादि भवं अन्दे उरपडिद्विदं दक्खिण्णं<br>एकपदे पिट्ठो कादुम् ।                    | 54   | 3    |

|  | Page | Line |
|--|------|------|
| 19. सावज्ञेव सुखप्रसाधनविधौ श्रीर्नाधवी योषिताम् | 56   | 3    |
| 20. इअं खु सीहुपाणुवेजिदस्स मच्छण्डिआ उवणदा      | 57   | 10   |
| 21. तरुवृतां पथिकस्य जरार्थिनः सरितमारसितादिव    |      |      |
| सारसात्  | 58   | 9    |
| 22. अनिमित्तामुत्कण्ठामपि जनयति मलयवातोऽयम् ।    | 60   | 9    |
| 23. न हि कमलिनीं दृष्ट्वा ग्राहमवेक्षते मतङ्गजः  | 61   | 1    |
| 24. सुणामि बहुसो मदो किल इत्थिआज्जणस्स           |      |      |
| विसेसमण्डणं ति ।                                 | 65   | 6    |
| 25. अणुराओ अणुराएण परिक्खिदव्वोऽत्ति             |      |      |
| सुज्जणवअणं पमाणीकरेहि ।                          | 74   | 1    |
| 26. मुद्धे भमरसंपादोऽत्ति वसन्दावदारसव्वस्सं किं |      |      |
| ण चूदप्पसवो ओदंसिदव्वो                           | 74   | 9    |
| 27. स्थाने प्राणाः कामिनां दूत्यधीनाः            | 75   | 9    |
| 28. परस्परप्राप्तिनिराशयोर्वरं शरीरनाशोऽपि       |      |      |
| समानुगागयोः ।                                    | 77   | 9    |
| 29. अहो अविस्ससणीआ पुरिसा                        | 83   | 8    |
| 30. कम्मगहिदेण कुम्भीलएण संधित्थेअणे             |      |      |
| सिक्खिदोग्धिहि वत्तव्वं होदि ।                   | 84   | 2    |
| 31. छेदो दंसस्स दाहो वा क्षतेर्वा रक्तमोक्षणम् । |      |      |
| एतानि दष्टमात्राणामायुष्याः प्रतिपत्तयः ॥        | 98   | 4    |
| 32. न हि बुद्धिगुणेनैव सुहृदामर्थदर्शनम् ।       |      |      |
| कार्यसिद्धिपथः सूक्ष्मः स्नेहेनाप्युपलभ्यते ॥    | 104  | 6    |
| 33. अहो कुम्भीलएहिं कामुएहिं वि परिहरणिज्जा      |      |      |
| खु चन्दिआ ।                                      | 105  | 5    |

|   | Page | Line |
|---|------|------|
| 34. कुतूहलवानपि निसर्गशालीनः स्त्रीजनः । पश्य<br>कात्स्न्येन निर्वणयितुं च रूपमिच्छन्ति तत्पूर्व-<br>समागमानाम् । न च प्रियेष्वामतलो चनानां<br>समग्रपतिनि विलोचनानि ॥ | 107  | 1    |
| 35. किं णु खु ददूदुरा बाहरन्दिति देवो पुढवीए<br>वरिसिदुं सुमरादि ।  | 119  | 9    |
| 36. अपर्वणि ग्रहकलुषेन्दुमण्डला विभावरी कथय कथं<br>भविष्यति ।   | 120  | 5    |
| 37. नार्हति कृतापराधोऽव्युत्सवदिवसेषु परिजनो दण्डम्   | 120  | 11   |
| 38. अम्हो अणत्थो संपडिदो । बन्धणभट्टो<br>घरक्खोदओ बिडालिआलोए पडिदो  | 121  | 2    |
| 39. आभामि सुहं वा दुक्खं वा हिअसमवत्था कहेदिति  | 134  | 9    |
| 40. कहं राअदारिआ इअं । चन्दणं खु मए पादु-<br>ओवओएण दूसिदं   | 136  | 4    |
| 41. एसो लोअव्वहारो सव्वो हि णववरो लज्जादुरो<br>होदिति ।   | 147  | 8    |
| 42. अप्याकरसमुत्पन्ना मणिजातिरसंस्कृता ।<br>जातरूपेण कल्याणि न हि संयोगमर्हति ॥   | 148  | 4    |
| 43. प्रतिपक्षेणापि पतिं सेवन्ते भर्तृवत्सलाः साध्यः ।<br>अन्यसरितां शतानि हि समुद्रगाः प्रापयन्त्यब्धिम् ॥  | 149  | 7    |

## ERRATA I

---

| Page | Line | For      | Read     |
|------|------|----------|----------|
| 5    | 20   | Jā       | Tā       |
| 7    | 19   | J        | Ja       |
| 35   | 15   | पिओ      | पिओ मे   |
| 40   | 13   | घणघ      | घणग      |
| 45   | 14   | तीमा     | तीया     |
| 45   | 17   | निरुद्धा | निरुद्धा |
| 48   | 12   | अस्वित   | अरिक्त   |
| 50   | 18   | देव्ये   | देव्यै   |
| 78   | 11   | न वाम्बु | नवाम्बु  |
| 94   | 16   | परिजनेह  | परिजनह   |
| 95   | 9    | देदो     | इदो      |
| 96   | 1    | दाष्टि   | दष्टि    |



| Page | Line | For                  | Read                   |
|------|------|----------------------|------------------------|
| 96   | 10   | देवो                 | देवि                   |
| 111  | 6    | ने सेव्यः            | न सेव्यः               |
| 121  | 2    | तते                  | गते                    |
| 128  | 1    | सूरिद                | सूइद                   |
| 137  | 1    | अदोवरंण              | अदोवरं ण               |
| 138  | 8    | वणिञ्जनः             | वणिग्जनः               |
| 139  | 11   | समुवत्था             | समवत्था                |
| 140  | 1    | मोहभु                | मोहमु                  |
| 140  | 4    | ममिप्तात् कृत्वा     | ममिप्तात् कृत्वा       |
| 140  | 6    | स्यैण                | स्यैष                  |
| 140  | 9    | णुखु                 | णुखु                   |
| 140  | 11   | स्ननीयवस्त्रक्रियया  | स्नानीयवस्त्रक्रियया   |
| 140  | 13   | जणवीदं               | जणविदं                 |
| 141  | 8    | मस्यास्त्वतादशुश्रूष | मस्यास्त्वत्पादशुश्रूष |
| 141  | 8    | मावेक्ष्य            | मवेक्ष्य               |
| 143  | 11   | मायुष्मन्ममिमित्रं   | मायुष्मन्तममिमित्रं    |

| Page | Line | For              | Read                  |
|------|------|------------------|-----------------------|
| 148  | 13   | पुत्रशत परिवृतं  | पुत्रशतपरिवृत         |
| 148  | 15   | संसर्दः          | संसर्दः               |
| 144  | 4    | प्रसद्यद्दि      | प्रसद्यद्दि           |
| 146  | 19   | न्त्यास्त व वचनं | न्त्याः । तव वचनं प्र |
| 148  | 17   | मच्छेवी          | मद् देवी              |
| 149  | 18   | प्रसाद मात्रेण   | प्रसादमात्रेण         |
| 149  | 18   | संभावपि          | संभावयि               |
| 150  | 14   | गोत्परि          | गोत्तरि               |

## ERRATA II

(Mainly relating to the Brief Notes)

---

| Page | Line | For                      | Read                |
|------|------|--------------------------|---------------------|
| 119  | 10   | नुमरेदि                  | सुमरेदि             |
| 151  | 7    | Veṅkaṭeswara             | Veṅkaṭeśwara        |
| 152  | 4    | Kuvalayananda            | kuvalayānanda       |
| 152  | 5    | Sagar                    | Sāgar               |
| 153  | 5    | Abhijñāna-<br>sakuntalam | Abhijñānaśākuntalam |
| 155  | 1    | Serial                   | Serial              |
| 155  | 27   | प्रस्तुत यत्र            | प्रस्तुतं यत्र      |
| 156  | 28   | अप्रस्तुत प्रशंसे        | अप्रस्तुत प्रशंसेयं |
| 159  | 19   | Enjoyed                  | Enjoined            |
| 167  | 18   | Aestic                   | aesthetic           |

| Page | Line | For                   | Read         |
|------|------|-----------------------|--------------|
| 167  | 23   | Unknown               | Not unknown  |
| 167  | 23   | Him and               | Him and is   |
| 168  | 4    | fells                 | tells        |
| 168  | 4    | Maṇadāsa              | Gaṇadāsa     |
| 170  | 19   | प्रस्तूयतां           | प्रस्तूयतां  |
| 173  | 10   | प्रस्तयतां            | प्रस्तूयतां  |
| 173  | 28   | र्दष्टवती             | ईष्टवती      |
| 174  | 18   | शिष्य                 | शिष्टा       |
| 174  | 15   | Omit who can<br>dance | after "best" |
| 175  | 2    | month                 | mouth        |
| 175  | 18   | RS                    | R§           |
| 176  | 27   | वर्णन हे              | वर्णनं हे    |
| 177  | 1    | शक्तिः                | शक्तिः       |
| 179  | 22   | द्भुतबी भत्स          | द्भुतबीभत्स  |

| Page | Line | For          | Read          |
|------|------|--------------|---------------|
| 131  | 1    | सत्त्वस्य भव | सत्त्वस्था भव |
| 182  | 7    | अभ्योगवि     | अयोगवि        |
| 185  | 22   | अयातो        | अथातो         |
| 186  | 2    | रित्येषां    | रित्येषां     |
| 186  | 2    | कथ्यमते      | कथ्यते        |
| 198  | 11   | प्रणम        | प्रणय         |
| 200  | 1    | Commedtators | Commentators  |
| 205  | 6    | मादाव        | मा दाव        |
| 208  | 30   | पच्छ         | पृच्छ         |
| 210  | 21   | हत्यगदेण     | हत्थगदेण      |
| 210  | 27   | नार्हासि     | नार्हसि       |
| 211  | 7    | तुल्यया      | तुल्ययो       |
| 211  | 10   | Wondering    | Wandering     |
| 212  | 1    | इदधं         | इदधं          |
| 214  | 7    | युगरूपत्ते   | युगलं घत्ते   |

| Page | Line | For                          | Read                  |
|------|------|------------------------------|-----------------------|
| 214  | 14   | नूर्णेन्दोरकलङ्कता           | पूर्णेन्दोरकलङ्किता   |
| 215  | 12   | पथिनयनयोः                    | पथि नयनयोः            |
| 216  | 19   | मितिवाच्य                    | मितवाच्य              |
| 217  | 3    | Symolise                     | Symbolise             |
| 217  | 5    | Śakuntalam                   | Śakuntalam            |
| 218  | 10   | इरावदि                       | इरावर्दि              |
| 218  | 10   | द्रोहि                       | होहि                  |
| 218  | 24   | दददुरा                       | दद्दुरा               |
| 219  | 25   | बिडा लिआलोके                 | बिडालि आलोए           |
| 220  | 4    | Night                        | Sight                 |
| 222  | 12   | जालभिद्य                     | जालविभिद्य            |
| 222  | 12   | ऋतोयोविनं                    | ऋतोरुत्सुकयति यौवनं   |
| 223  | 6-7  | Suggests the the<br>infinite | Suggests the infinite |
| 224  | 10   | banel                        | band                  |
| 224  | 17   | तप्राप                       | प्रताप                |

| Page | Line | For               | Read               |
|------|------|-------------------|--------------------|
| 227  | 12   | qualify           | quality            |
| 231  | 23   | गुङ्गकालीन        | गुङ्गकालीन         |
| 234  | 14   | जीमूतस्तनितविशङ्क | जीमूतस्तनितविशङ्कि |
| 235  | 8    | नर्हति            | नार्हति            |
| 236  | 19   | सर्वान्तः पुखनिता | सर्वान्तःपुखनिता   |
| 239  | 3    | ध्वामत            | ध्वायतलोचनातां     |
| 239  | 4    | अपतिनि            | अपातीनि            |